

THE SECULAR SONGS OF JOHN BLOW

(1649-1708):

AN EDITION



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DECLARATION

"I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree."

Signature:

Date:

SUMMARY

The secular songs of John Blow (1649-1708): An Edition

The aim of this thesis is to assemble the 109 secular songs of John Blow in one anthology, to transcribe them into modern notation and in doing so to make them accessible for modern use and further research.

A significant feature of this collection is a group of 13 songs which have not been printed previously and which are available only in manuscript form in special collections in Great Britain. Other songs published during Blow's lifetime are likewise found in special collections which are not accessible to the public. Many of these songs are hard to decipher because of ageing. In some cases the paper is so thin that the notes show through from the back to the detriment of readability. Where the manuscripts as well as contemporary publications exist, significant comparisons could be made, e.g. with *In vain, brisk God of Love* (vol. 2: 147) where the MUMS 118 manuscript could be compared with the published version in *Choice Ayres and Songs* printed by Godbid and Playford (jnr) in 1683.

An important 'discovery' was finding that an autograph manuscript, *Ah me, undone!* (Lbl Add. 31457), does not comprise an individual song as listed by Watkins Shaw (1980), but an excerpt from the song *Happy the Man who languishing* (1700). This made it possible to compare an original manuscript by Blow with a publication of the same song by Playford.

The 20th century has seen renewed interest in Blow's work: Frederick George Edwards (1902) and William Cummings (1908), in particular, started this revival in interest. Harold Watkins Shaw took the lead from 1936 and Leland Clarke (1947) was responsible for the next phase. Since 1975, Bruce Wood has been the main researcher of Blow's anthems. Anthony Rooley, director of the *Consort of Musicke* in London and Peter Holman, director of the *Parley of Instrument*, have contributed greatly to the recent (1987-1999) revival of interest in Blow's music with their performances and recordings making use of original instruments. This thesis, as well as my Master's thesis (Grobler 1993), forms part of the most recent stage of research into Blow's works.

Volume 1:

In the first chapter of the thesis the secular song of the English Restoration (1660-1714) is presented in perspective. Blow's stylistic characteristics as they manifest themselves in his secular songs are discussed. The criticism that this style evoked from music critics through the years, especially Charles Burney (1726-1814), is put

into historical perspective. Stylistic characteristics of the song, the influence of French and Italian vocal music, as well as the strong influence of Charles II's preferences on court composers' music, are highlighted. The function of the song in Restoration society is discussed.

In the second chapter Blow's contribution to the different song types are discussed in detail: the solo songs, songs for two voices and dialogues, songs for more than two voices and songs for incidental theatre music.

The editorial process followed in transcribing the songs is explained. This is based on the methods suggested in Caldwell (1985) and described in the *Musica Britannica*. A discussion of the performing practice of the song contributes towards understanding the Restoration song.

The textual commentary deals with aspects, such as notation and provides more information about the manuscripts and publications which form the basis of this investigation. A systematic index of sources and songs is provided.

Volume 2:

In this volume the 109 songs are presented chronologically in modern edited form. The songs reflect the original manuscript or publication as clearly as possible; old English spelling has been retained but archaic English letter forms have been modernised. Clef signs, time signatures, and key signatures, as well as accidentals, have been used according to modern practice. The figured bass is given as featured in the sources and is not realised or expanded.

OPSOMMING

Die sekulêre liedere van John Blow (1649-1708): 'n edisie

Die hoofdoel van die proefskrif is om John Blow se 109 sekulêre liedere toeganklik te maak vir uitvoerings- en navorsingsdoeleindes deur hulle vir die eerste keer as een versameling bymekaar te bring, getranskribeer in moderne musieknotasie.

Van besondere belang is die insluiting van dertien van Blow se liedere wat nog nie voorheen gepubliseer is nie en slegs in manuskripvorm in spesiale versamelings in Engeland beskikbaar is, en liedere wat wel tydens Blow se lewe gepubliseer is, maar eweneens nie toeganklik is vir die algemene publiek nie. Die leesbaarheid van sommige liedere word bemoeilik as gevolg van die ouderdom en toestand van die papier. In 'n paar gevalle is die papier so dun dat die agterste notebeeld deurslaan en die leesbaarheid erg belemmer.

Waar 'n manuskrip en kontemporêre weergawe van 'n lied bestaan, kon betekenisvolle vergelykings getref word.

'n Belangrike 'ontdekking' wat gemaak is, is dat die outograaf-manuskrip van *Ah me, Undone* (Lbl Add. 31457) nie 'n afsonderlike lied is soos wat Watkins Shaw (1980) dit gelys het nie, maar 'n gedeelte is van die lied *Happy the man, who languishing* (1700). Dit maak dit moontlik om in dié een geval Blow se oorspronklike komposisie te vergelyk met Playford se gepubliseerde weergawe daarvan.

Dit is eers gedurende die twintigste eeu dat belangstelling in Blow se musiekgeleidelik begin posvat het. Frederick George Edwards (1902) en veral William Cummings (1909) het 'n belangrike rol in die Blow-herlewing gespeel. Harold Watkins Shaw neem vanaf 1936 die leiding met Leland Clarke (1949), 'n Amerikaner, wat die volgende fase verteenwoordig. Bruce Wood staan vanaf 1975 aan die voorpunt met sy navorsing oor Blow se *Anthems*. Anthony Rooley, direkteur van die *Consort of Musick* in Londen asook Peter Holman, direkteur van die *Parley of Instruments* het vanaf 1987 met hulle uitvoerings en opnames 'n groot rol gespeel om Blow se musiek weer aan die publiek bekend te stel. Hierdie tesis, asook my Magister-verhandeling (Grobler 1993) vorm ook deel van hierdie nuwe belangstelling in Blow en Engelse Restourasie-musiek.

Volume 1:

In die eerste hoofstuk word die sekulêre lied van die Engelse Restourasie-era (1660-1714) in perspektief geplaas. Saam met 'n bespreking oor bydraes van John Blow,

Henry Purcell en hulle tydgenote tot die genre, word die ontwikkeling van die lied en uitvoeringspraktyke daarvan krities ondersoek. Terselfdertyd word insae verkry in die tydgenootlike liedpublikasies in Engeland gedurende die laat 17de en vroeg 18de eeu. Daarna volg 'n bespreking van Blow se styleienskappe soos dit veral in die sekulêre lied manifesteer. Kritiek wat Blow se werkswyse deur die eeue van musiek-kritici soos bv. Charles Burney (1726-1814) uitgelok het, word in historiese perspektief geplaas.

Blow se bydrae tot die verskillende liedtipes word breedvoerig bespreek: die sololied, die twee-stemmige lied en *dialogue*, die lied vir meer as twee stemme en die lied as bykomstige teatermusiek. Die styleienskappe van hierdie liedere, die invloed van die Franse en Italiaanse vokale komposisies en die sterk invloed wat Charles II se voorkeure op die hofkomponiste se musiek gehad het, word uitgewys. Die funksie van die lied in die destydse samelewing kom ook onder die loep.

Die redaksionele werkswyse wat gevolg is met die transkribering van die liedere is gebaseer op moderne benaderings tot dié veld soos Caldwell (1985) dit voorstaan en toegepas word in die *Musica Britannica* (1953, 1993, 1996). 'n Bespreking oor die uitvoeringspraktyk van die lied wil 'n bydrae lewer tot die begrip van die term 'Song' soos dit in die Restourasie-tydperk verstaan is.

Die tekstuele kommentaar lig aspekte soos notasie in die liedere uit en gee toeligting oor manuskripte en publikasies wat die ondersoek ten grondslag lê. Ten slotte word al 109 liedere, asook liedmusiek, en –publikasies in 'n sistematiese indeks saamgevat.

Volume 2:

In dié volume verskyn die 109 sekulêre liedere chronologies in moderne geredigeerde vorm. Die liedere word sover moontlik weergegee soos dit in die oorspronklike manuskripte en publikasies voorkom: die ouer Engelse spelling word behou maar argaïese lettervorme is gemoderniseer. Sleuteltekens, tydmaattekens, toonsoorttekens en skuiftekens is in ooreenstemming met huidige praktyke. Die besyferde bas is weergegee soos dit in die bronne voorkom, en is nie aangevul of gerealiseer nie.

I dedicate this thesis to my mother, Noëlline van Wyk, in deep gratitude for all her inspiration and support throughout my years of study.

Preface

At the end of a millennium in which music has originated and developed, it is to be expected that scholars of music will be making an effort to place the musical past in perspective. It is from this perspective that one is also able to detect gaps in musicological studies undertaken up to now. I am indebted to Dr Bruce Wood of the University of Bangor who pointed out one of these gaps in the study of English Restoration music, namely the lack of information on the secular songs by John Blow (1649-1708).

The English Restoration scene has also been revisited quite recently (1995) with the tercentennial commemoration of the death of Blow's pupil, Henry Purcell (1659-95). Together with the renewed focus on the history of English music and composers, a vast amount of literature has been published and recordings made. At least one major collection (*The English Orpheus*) of compact discs featuring this phase of English music has become available. A similar – albeit nearly a century ago – revival in English Restoration music, of much smaller proportions, occurred at the bicentenary of the death of Dr John Blow, with F.G. Edwards (1902) and W.H. Cummings (1908) doing most of the initial work. *Musical Times* (1908: 705) marked this event with a detailed article by Henry Croyden. This renewed interest brought to end a mental exile of more than a two hundred years caused by the censorious judgement of the 18th- century music historian Charles Burney (1726-1814), who published in *A General History of Music: from the earliest Ages to the present Period* (1789).

Watkins Shaw and Anthony Lewis produced the first publication of a Blow anthology in the *Musica Britannica: Coronation and Verse Anthems* (1953). This contribution seemed to have inspired renewed interest in the work of Blow. Henry Leland Clarke (1947), Lillian Ruff (1963), Rosamund McGuinness (1971) and Bruce Wood (1977) have published articles and books on different aspects of Blow's oeuvre. In the (above-mentioned) series, *The English Orpheus*, Peter Holman and his *Parley of Instruments* are currently producing recordings (48) of these works on original instruments. These recordings include numerous sacred and secular compositions by John Blow. Anthony Rooley with his *Consort of Musicke* has also been responsible for a number of recordings featuring secular songs by Blow and his contemporaries.

Bruce Wood's article on Blow in the forthcoming second edition of *The New Groves Dictionary of Music and Musicians* will be one of the milestones marking interest in this music at the dawning of a new millennium. The highly acclaimed book by Peter Holman, *Four and twenty Fiddlers* (1995), gives a new and more objective view on the English Restoration by placing Blow in a realistic Restoration perspective.

Recognition of Blow's compositions can also be seen clearly in the fact that the *Musica Britannica* has launched five major Blow anthologies since 1953: three volumes dealing with anthems (vol. I-III: 1953, 1984, 1993 with a fourth volume in preparation), Cooper's *John Blow: Complete organ music* (1996) and Klakowich's *John Blow: Complete harpsichord music* (1999). Bruce Wood and Suzie Collick are in the process of compiling a volume of his odes. This leaves one area so far untouched: Blow's secular songs.

The songs form a significant part of Blow's total oeuvre, both in quantity and in the manifestation of his secular style. The reason for their apparent obscurity is more likely due to the lack of knowledge about them (largely arising from their inaccessibility rather than to any perception that Blow could have been an inferior songwriter. Only two songs seem to have escaped from the oblivion to which his were condemned; namely **It is not that I love you less**, and **Go, perjur'd man**, both published for the first time in the *Amphion Anglicus* (1700 repr.1965). The former became so popular that it was published at least seventeen times during the twentieth century, in arrangements for settings ranging from SATB choir to a cello ensemble for schools.

The purpose of this thesis is to put for the first time together the complete output of secular songs by John Blow (in a modern version). The point of departure was the most recent catalogue of secular songs compiled by Bruce Wood for the second edition of *The New Grove*. During my research in 1997 the content and parameters of this list were discussed with Dr Wood in Bangor. Wood, who inherited all the unpublished research material of the late Watkins Shaw, discarded some of the items on the list as published in the 1980 edition of the *New Grove*. [In the 1954 edition of *Grove*, Shaw did not mention the songs at all while in the 1980 edition both the secular and religious songs were placed under one heading: *Songs*.] In compiling the catalogue for this thesis I compared my list with that of Watkins Shaw, to the list compiled by Leland Clarke in his doctoral thesis (1947) as well as measured against the bibliography of Day and Murrie's *English Song-Books 1651-1702* (1940) [which is still regarded as the authority in this field].

A final selection of secular songs may be debatable; Leland Clarke (1947) and Watkins Shaw (1980) differ in a few instances. Bruce Wood chose the Shaw catalogue as point of departure for his article in the forthcoming edition of *New Grove*. The song **And now the Duke's March** (1695) was excluded by Shaw and, more recently, Wood; yet it was classified as a song by Day and Murrie (1940). Because it was published in five different songbooks between 1695 and 1720, its classification as a secular song justifies its inclusion in this edition. Bruce Wood

included *Mark how the lark and linnet sing* (1696) in his catalogue, but this song forms a part of the *Ode on the Death of Mr Henry Purcell* and, accordingly excluded here.

Only one song namely **Stubborn church division** (1719); was classified by Leland Clarke (1947: 783) as being of doubtful origin; he argued that it might be the work of Solomon Eccles. Recent investigation, with guidance from Day and Murrie (1940), has proved that both composers set this text by D'Urfey to music, but Eccles' song published in *Thesaurus Musicus* (1649), clearly is not the same song as is published in the *Songs Compleat and Divertive* published in 1719 by Tonson.

For the purpose of this thesis, songs that were composed to form an integral part of an ode are not regarded as independent songs. Therefore compositions such as *He leaves, he slights his precious rest* (*Gentleman's Journal*, January 1694) had to be excluded because it forms part of a court ode (New Year's Ode, 1694). Similarly, since *Awake my Lyre and tell thy silent master's humble tale* forms part of the Oxford Ode *David's song to Michal* (1679) it is omitted from this edition. Songs that evolved from a larger composition with orchestral accompaniment, even when arranged by Blow himself, have also been excluded. For example the Welcome Song that introduces the fifty songs collected by Blow in the *Amphion Anglicus* (1700) has not been selected for this edition, as it originally was part of a Cecilian Ode with orchestral accompaniment.

Consequently songs chosen for this edition are short, independent secular vocal compositions for voice parts ranging from solo voice to three parts, usually, but not necessarily, accompanied and written in a fairly simple style. The compositions are based on a poetic text and are designed to enhance rather than overshadow the text. A simple instrumental part may be included. The final choice for inclusion was made by a process of elimination.

The distinction between sacred and secular is the easiest to determine since the texts are mostly self-explanatory. Of the 109 chosen items, texts deal mostly with 'romantic' love: rejected (39) or accepted (17), often with Arcadian or pastoral themes (8). Twelve songs refer to military or courtly matters, whereas eleven contain ponderings on life. Furthermore there are elegies (8) and humorous or drinking songs (7). Beauty, poetry, arts and music are extolled in eight of the songs. Eleven can be regarded as having the characteristics of folk song.

Although the quality of the poems is by no means beyond criticism, many texts are by well known 17th and early 18th century poets, such as Thomas D'Urfey (1653-

1723)(5), Peter Motteux (1660-1718)(5), Abraham Cowley (1618-67)(4) and Alexander Pope (1688-1744)(1).

The sources from which these songs were taken are the following:

British Library, London – 13 Additional Manuscripts (including the only autograph manuscript which is part of another song)

British Library – 85 from contemporary music publications (38 of these from *Amphion Anglicus*, 1700)

British Library- 5 from contemporary journals (*Gentleman's Journal*)

Christ - Church, Oxford – 2 manuscripts

Fitzwilliam Museum, Cambridge- 3 manuscripts

Rowe Library, Cambridge – 1 manuscript

Euing Library, Glasgow – 1 manuscript

(Where additional publications of manuscripts were available these were used as a benchmark for editorial changes.)

In the instances where only the melody is given in the original source, a later manuscript or publication was used to provide the thorough bass (for example in **Let us drink to the well-willers**, MU MS 118). Wherever printing mistakes, copying errors or illegibility occurred, comparison with other available sources often produced a solution. For example in **If I live to be old** (1685), bars 20/21 were illegible and the 1686 printed version in *The Fashionable Companion* provided the missing notes.

This could be done in the case of those eighteen songs for which both still exist, e.g. **Euridice my fair**, here the 1688 publication can be compared with the manuscript in Locke's hand (*Lbl Add.* 14399). Twelve songs feature in two manuscript versions which can be profitably compared (see textual commentary). There are 4 songs that appear in one manuscript form only: **Mighty Sir, 'tis you alone**, (*Lbl Add.* 19759), **Tir'd with destroying** (*Lbl Add.* 14399), **Great Queen of love** (*Lbl Add.* 14399) and **Whilst our peaceful flock** (MU MS 118). (In the case of these four songs in particular, this edition provides the only available paper copy.) It is obvious that a number of changes occurred between the autograph composition and its printed version, as can be seen when the only autograph excerpt, **Ah, me Undone**, (*Lbl Add.* 31457), is compared with the published version **Happy the man who languishing does sit** (1700: 7). The main differences are to be found in notation of rhythm,

absence of time and key signatures and accidentals, practices that are prevalent in the manuscripts.

Concerning mistakes made by engravers, printers and publishers, Krummel (1974: 23) stated that corrections in publications could only be noted through a statement in another contemporary publication. In Blow's case 58 songs were published only once, so that this option has to be discounted. One has to accept the fact that, from a twentieth-century point of view where we can rely only on the very few written sources on English Restoration compositional practice, it is very difficult to recognise and identify many of these mistakes, not least correcting time signatures and adding barlines. As can be seen from the haphazard choice of time signatures, the confusion regarding this issue is still prevalent, as Chew (1980: 383) pointed out.

The Playfords (father and son), active from 1651 to 1702, were Blow's main contemporary publishers; more than twenty-five of their publications contained songs by Blow. According to research and comparison of contemporary publications of songs, the last five (printed by William Pearson) were the most accurate. John Carr takes second place with six publications, which contained Blow's songs and catches. Between 1719 to 1724 John Tonson (publisher) and William Pearson (printer) posthumously published ten more songbooks containing compositions by Blow.

Restoration musicians would have dealt with inaccuracies in published texts and manuscripts without too much difficulty (McGuinness 1992: 60). It is generally accepted that much was left to the skill and discretion of the performer and accompanist during the Restoration and the Baroque periods. From treatises by Morley and Simpson and Blow's own *Rules for Playing of a Thorough Bass upon Organ and Harpsicon* (Lbl Add. 34072), it is clear that it was common practice to improvise and ornament while one performed. With their theoretical background, which almost certainly included Morley's *Plaine and Easie Introduction* (1597) and Simpson's *Compendium of Practical Musick* (1667), musicians would have been able to perform these works in an appropriate style, at the same time ironing out minor mistakes. *The Rudiments of Song*, the first part of Simpson's *The Principles of Practical Musick* (1665) with parts added to the 1667 edition, i.e. *The Form of Figurative Descant and The Contrivance of Canon*, was another source of information for the 17th- century composer, publisher and performer alike.

It is interesting to note that indications for embellishment are given only in the manuscripts and never in printed versions. As the art of gracing was an integral part of the singer's training, there was no need for the publisher to add these indications in the songbooks. This can be deduced from Playford's *Directions for singing after the*

Italian Manner in the fourth edition of his *Introduction to the Skill of Musick* (1664) and *The Synopsis of Vocal Musick* (1680). Both show that training would have embraced not only the use of ornaments, but also the nuancing of dynamics and tempo (Spink 1992: 194).

In the first volume of this thesis the position of the secular song in the Restoration period is discussed; likewise Blow's contribution to the general style of secular vocal music. A detailed discussion of the various different secular song forms follows (Chapter 2). In Chapter 3 the editorial process explains the method of transcription into modern notation, while the textual commentary gives a detailed account of editorial changes to the 109 songs. A systematic index of songs function as a supplement with full details of Blow's secular song manuscripts and publications from 1678 up to 1979. All the songs that appear in the song edition (Volume 2), are printed in bold. In the second volume John Blow's 109 secular songs are assembled for the first time in a single edition.

For the professional advice, academic insight and specific expertise I received from my supervisor, Prof Izak Grové, I express my sincere gratitude. This gratitude is also extended to Dr Robin Walton (former lecturer at the University of the Witwatersrand, Johannesburg) for his wise counsel and excellent suggestions which contributed greatly to the quality of this dissertation. I would like to thank the following: Dr Barry Smith (Organist and Master of the Choristers, St George's Cathedral, Cape Town), Dr Bruce Wood (University of Wales, Bangor), Prof Ian Spink and Prof Rosa McGuinness (both of the Royal Holloway College, University of London), Peter Holman, Prof Diack Johnstone (St Aldate's, Oxford), Dr Michael Burden (New College, Oxford) and Dr Barry Cooper (University of Manchester), all of whom granted me interviews. Dr Richard Andrewes of the University of Cambridge's Faculty Library also gave me invaluable advice. Anthony Rooley, Director of the *Consort of Musick*, spent many hours with me in the British Library and in his studio examining and discussing Blow's songs. Thanks are also due to the staff at the Westminster Abbey (London), Christ Church Library (Oxford), Euing Music Library (Glasgow) and especially those at the British Library (London) and Fitzwilliam Museum (Cambridge) who helped me greatly during my research in Great Britain during 1997 and 1999. A special word of thanks is due to Miss Elda Nolte of the Music Library at the University of Stellenbosch for her expert assistance during my

CONTENTS

1. THE RESTORATION SONG.....	1
1.1. The English court and the Restoration song	2
1.2. The public stage and the Restoration song	3
1.3. Types of secular Restoration songs	6
1.4. The Continuo song and instrumental accompaniment	8
1.5. Performing practice	10
1.6. Word declamation in the Restoration song	13
1.7. Preparing for the next era in song development.....	15
2. JOHN BLOW'S SECULAR SONGS.....	17
2.1. Literary background of Blow's songs	17
2.2. Blow's secular vocal style	19
2.3. Types of songs.....	24
2.3.1. The solo song	24
2.3.2. Dialogues	24
2.3.3. Songs for two voices	26
2.3.4. Songs for more than two voices	27
3. THE EDITION	29
3.1. Sources.....	29
3.2. The editorial procedure.....	31
3.2.1. Titles.....	33
3.2.2. Clefs and staves.....	33
3.2.3. Time signatures	33
3.2.4. Key signatures and accidentals	34
3.2.5. Note values and notation	34
3.2.6. Barring.....	34
3.2.7. Ties, slurs and beams.....	35
3.2.8. Figured bass	35
3.2.9. Ornamentation.....	36
3.2.10. Texts and text underlay	36
4. TEXTUAL COMMENTARY	38
4.1. Introduction.....	38
4.2. Textual commentary	41
5. CONCLUSION	59

6.	INDEX TO SOURCES	63
6.1.	Manuscripts	63
6.1.1.	Christ Church, Oxford	66
6.1.2.	Fitzwilliam Museum, Cambridge.....	66
6.1.3.	Rowe Memorial Library, King's College, Cambridge.....	67
6.1.4.	Euing Music Collection, University of Glasgow	67
6.1.5.	Library of Congress, Washington DC.....	67
6.2.	Printed works	67
6.2.1.	Contemporary publications.....	67
6.2.2.	Later publications (printed after the composer's death in 1708)	75
6.3.	Table of song publications and reference/resource numbers	82
6.4.	Systematic index of John Blow's secular songs	87
7.	BIBLIOGRAPHY	97
7.1.	Books and articles.....	97
7.2.	Discography	104
7.2.1.	Compact discs	104
7.2.2.	Long playing records.....	105
7.3.	Interviews.....	106

Library Sigla

<i>GB-Cfm MU</i>	Cambridge, Fitzwilliam Museum
<i>GB-Cu</i>	Cambridge University Library
<i>GB-Ge</i>	Glasgow, Euing Music Library
<i>GB-Lbl</i>	London, British Library, Reference Division
<i>GB-Ob</i>	Oxford, Bodleian Library
<i>GB-Och</i>	Oxford, Christ Church

As all of the manuscripts and publications used in this thesis are from libraries in Great Britain the *GB* prefix has been omitted.

The Fitzwilliam Museum uses only the *MU* prefix when referring to music manuscripts. Therefore the *Cfm* abbreviation has been omitted.

1. THE RESTORATION SONG

The sources of English secular vocal music before 1588 are almost exclusively in the form of manuscripts. England had no enterprising printers like the continent's Petrucci and Attaignant, and, except for a few isolated publication, such as Whythorne's *Songes for Three, Fower and Five Voyces* (1571), very little printed music was available. In 1588 the situation changed somewhat with Thomas East's publication of *Psalmes, Sonnets & Songs* and Nicholas Yonge's *Musica Transalpina*. It was within this climate of publishing activity that the tradition of the English polyphonic song reached its culmination in the collections of Byrd and Gibbons and that new vocal compositions appeared in the form of madrigals and lute songs.

The development of the lute song around 1600 was in the broadest sense the result of the general movement away from equal-voiced polyphony to a treble/bass dominated texture, a trend that had already borne fruit in late sixteenth century Italian monody. John Dowland and Thomas Campion were among those responsible for the vogue of the lute song; just as the English madrigal was almost entirely the personal creation of Thomas Morley, the lute song movement was initiated by the *First Booke of Songs or Ayres* (1597) which was to become the most popular of all Elizabethan music publications.

Italian monody, an important influence on the development of the English song in the seventeenth century, as follows: in the first place it is a vocal line that is declamatory rather than purely melodic; it follows the natural accentuation of the words and is responsive to the feeling expressed by the text. Secondly, it consists of a chordal style of accompaniment over a bass that has a purely supporting role rather than a contrapuntal relationship to the melody. With the emphasis on the text, the subtleties of counterpoint were out of place, and in Italy the accompaniment consisted simply of a figured bass.

Quite different was the development of English song from the mid-17th century. On the one hand, following the decline of the Elizabethan madrigal school, much less emphasis was placed on part singing, and the most typical songs published in the songs books by the Playfords were solos or airs. Part-songs continued to be composed, but the madrigal was a thing of the past and songs for two or more voices were waning in popularity. On the other hand, the influence of Italian music had not yet become paramount and the songs of this period are predominantly English in tradition and character while the musicians who composed them were almost all Englishmen. After the turn of the century, however, Italian influences quickly

triumphed so that by 1782 the English airs in *The Beggar's Opera* 'already had a quaint, archaic flavour' (Day and Murrie 1940: xii).

Towards the middle of the 1680s a more graceful idiom appeared, tending in one direction to the merely elegant (for example, in the flowing quavers found in many of the songs of William Turner [1651-1740] and Robert King [died c.1728]), in another to a more highly mannered style, found in some of Hart's songs, for example, and much more strikingly in the works of Blow and Purcell (Chappell 1965: 468).

During the last few years of the seventeenth century, Purcell and Blow dominated the development of the English song. Purcell managed to superimpose the Italian style on the native English tradition and in the process bringing the declamatory style to new heights and making it a much more expressive vehicle. Following the direction taken by Italian composers of opera and cantata the use of the ground bass also became a popular device while the influence of the major-minor tonality became prominent, notably in the form of tonic and dominant cadences (Chew 1980: 517).

1.1. The English court and the Restoration song

The influence of historical events on music should not be underestimated. At the end of the Civil War theatres were officially reopened. The Restoration of Charles II in May 1660 ensured a fundamental change in the style of music cultivated in England up to the 1660s. Roger North refers to this as 'the grand metamorphosis of music'. The learned counterpoint and contrivance of madrigals and motets in vocal music, and of fancies in instrumental music, fell away gradually and were replaced by a lighter and more melodious style of air, such as could be better appreciated by the less cultivated ear.

Charles II knew enough of music to sing in easy compositions and would sometimes participate in duets with 'that stupendous base', Mr Gostling, of the Chapel Royal, the Duke of York (afterwards James II) accompanying them on the guitar. Roger North describes Charles II as 'a professed lover of music, but of this [dancing] kind only, [who] had an utter detestation of fancies', or other compositions of a fugal style. He preferred music to which he could beat time. Pepys describes him as beating time with his hand 'all along the anthem in the Chapel Royal; and Tudway accuses the young court composers of giving way to the king's French tastes by introducing dance movements and theatrical corantos into their anthems' (Chappell 1965: 468).

Charles returned to England filled with enthusiastic memories of both the French and Italian novelties (especially the French) that he had heard and experienced during his sojourn at the French Court. He lost little time in encouraging some innovations at his

own Court. He formed the 24 violins in emulation of the 'Vingt-quatre violons du Roi'; he sent some of his musicians abroad to study with Lully while at the same time importing French and Italian musicians to his own Court. Playgoers, like the new public concert audiences in the 1670s, were expecting more and more of the lively rhythms and vocal ornamentation popularised by Italian style singers. The immediate result was a spate of triple time, or as detractors called them, 'jog-trotting' lyrics and songs for court and theatre through the late 1660s and early 1670s.

During this time the triple time air, modelled on the rhythm and form of the dance, reached the peak of its popularity. By the 1680s, however, the popularity of this type of song had diminished considerably. For, with principles of musical self-sufficiency established, new development in melody could occur. Instead of relying on the pattern of words, melodic composition was able to function on the basis of an underlying tonal structure. The old-style declamatory *ayre* did not survive the period of triple time dominance. In its place a robust forthright ballad style emerged, as found typically in the songs of Thomas Farmer (d.1688) and many lesser composers and, indeed, continuing right up to the late 18th century and beyond.

1.2. The public stage and the Restoration song

The arrival of Italian opera in London at the start of the eighteenth century caused the theatre to undergo even more changes. More violins and cellos, and possibly even a double bass, were added to theatre orchestras. The harpsichord - essential for the performance of *secco* recitative - finally became a permanent member of the orchestra (Millhouse 1990: 39).

Pepys remarked on some of the Italian influences on the theatre song in July 1664. He commented on 'that slovenly and ugly fellow...[with a] voice that alone did appear considerable...who sings Italian songs to the Theorbo most neatly.' He was probably referring to Pietro Reggio (Lafontaine 1909, repr. 1973: 464).

Even Blow and Staggins asked the king's permission '*for the erecting of an Academy or Opera of Musick, & performing or causing to be performed therein their Musicall compositions*'. This petition was handed in not long after the production of Blow's *Venus and Adonis*, on 4 April 1683. The Lord Chamberlain was asked to report on this, but nothing more was heard of it. With the death of Charles II on 6 February 1685, this ideal seemed to have been given up (Price 1979: xi)

During no period in the history of English drama has the play been more infused with music, and never was music considered more essential to dramatic representation (Holman 1995a: 304)).

Nearly all of the almost 600 stage works performed during the Restoration made use of music. Many plays contained several songs, some followed by choruses or dances. Tragedies made use of full-blown masques, wherein music was often used for religious processions or rituals to intensify tragic events. In comedies, scenes were enhanced with a variety of music items and dances. In all kinds of plays music was used for special effects, from battle scenes to pantomimes. According to Curtis Price:

The intrusion of music into all the genres of late 17th-century English drama, even in those one might expect to be devoid of music - the farce and tragedy - distinguishes the Restoration from all other ages of English drama. Although Restoration musical practices may differ little from those of the Elizabethan and Jacobean ages, or, for that matter from our own, the play has never been more dependent on musical spectacle than it was between 1660 and 1700. Furthermore it is the earliest body of English drama for which a significant amount of art music survives. (Price 1979: xv).

In Blow's day complete operas by English composers were virtually unknown on the public stage, the prevalent attitude being summed up in the accurate reflection of the taste and prejudices of the time in *The Gentleman's Journal*:

Other Nations bestow the name of Opera only on such Plays whereof every word is sung. But experience hath taught us that our English genius will not relish the perpetual singing. (vol. 1, 1692: 5).

Therefore Blow and his circle, including Purcell, were obliged to confine their dramatic activities to the composition of incidental music for plays. Such works, however, played an important role on the London stage of the late seventeenth century. The bulk of surviving vocal music consists of strophic songs, duets and dialogues, often showing a dance-like character. As in the case of the song unrelated to the theatre, triple-time airs predominated until the 1680s. The extended song consisted of short sections with contrasting metres (Laurie 1992: 312). Lute songs fell into the ambiguous area between domestic and theatre music. During the 17th century these songs seemed to have been at ease in both worlds.

Blow's contemporaries regarded him as a composer for the theatre as well as for the church. Thomas Brown's imaginary letter from: *Letters from the Dead to The Living*, makes Blow say:

You now Men of our profession hang between the Church and the Play-house, as Mahomet's Tomb does between the Two Load-stones, and must equally incline to both because by both we are equally supported. (Brown, Part II, 1703: 247).

Apart from *Venus and Adonis*, Blow wrote little theatre music; that which survives is incidental music to plays.

Yet even some years after his death Blow's name was expected to carry much weight with the theatre-loving public, judging from the first issue of D'Urfey's *Wit and Mirth; or, Pills to Purge Melancholy*, which has a title page beginning:

Songs, Compleat, Pleasant and Divertive; Set to Musick by Dr John Blow, Mr Henry Purcell, and Other Excellent Masters of the Town; Ending with Some Orations, Made and Spoken by Me Several Times upon the Public Stage in the Theatre. London: Printed by W. Pearson for J.Tonson, 1719.

Even while the court remained the primary focus of musical attention, it shared its repertory of song with the theatre, hence the subtitle, '*Newest Songs Sung in the Court and at the Public Theatres*', which appears on all of Henry Playford's important song collections from *Choice Ayres & Sings* (1675) to the first four books of *Deliciae Musicae* (1695-1702).

During the reign of William III (1689-1702), the theatre significantly superseded the court as the centre of musical life; it became customary to publish the songs for the latest play in a separate volume. Most often they were by Henry Purcell, and after his death in 1695, by his brother Daniel; less frequently, by John Eccles, Henry Bowman, Gottfried Finger and Jeremiah Clarke (Clarke 1949: 435).

While not represented in publications of this type, Blow nevertheless composed eleven songs and dialogues, and probably many more not documented, which were sung on the public stage.

The theatrical use of Blow's music did not end with his death. In 1731 the tune which he composed for Thomas D'Urfey's (1653-1723) tribute to his patroness, the Duchess of Grafton, **We all to conqu'ring beauty bow**, was fitted to new words, 'The man who would some up in one', in Act 1 Scene V of Charles Coffey's *The Devil to Pay*, a ballad opera.

Blow's incidental songs for plays that have survived are the following:

Lovely Selina, innocent and free (vol. 2: 170)

O, love that stronger art than wine (vol. 2:201)

O Venus, daughter of the mighty Jove (vol. 2: 217)

Philander, do not think of Arms (vol. 2: 228)

Stubborn church division (vol. 2: 277)

Tell my Strephon that I die (vol. 2: 281)

The great Augustus like the glorious sun (vol. 2: 282)

Thou flask once fill'd with glorious red (vol. 2: 287)

To me you made a thousand vows (vol. 2:293)

We all to conquering hero bow (vol. 2: 304)

Weep all ye nymphs (vol. 2: 305)

1.3. Types of secular Restoration songs

For much of the seventeenth century the English secular song repertory consisted almost entirely of three types: solo songs with a simple continuo part for theorbo or harpsichord, dialogues for two voices (often taking the roles of allegorical characters), and simple part songs for two upper voices and a sung bass. Most of this repertory was published by John Playford in his series of song-books designed for the amateur, and which avoided pieces that were beyond the resources of the average musical home. In the 1670s and 1680s, however, a new generation of composers began to widen the scope of the song repertory. They continued to compose in the old forms (as a wide-ranging survey of Blow's solo songs demonstrates), but they also devised new types of vocal music, mixing voices and obbligate instruments. [The importance of the solo song increased during the so-called 'monodic revolution' in Italy at the beginning of the seventeenth century it is possible that these set the example for the English Restoration songs with continuo.] Thus items of theatre music, church music and sections of large-scale court and St Cecilia's day odes began to enter the repertory.

Spink (1992: 175) classifies three kinds of Restoration songs:

- The tuneful, strophic song: These usually come in binary form but sometimes in a rondeau form. 'This kind of song is light in character but not without a gentle affection and mostly in three time'.

This strophic, tuneful song or ballad, the simplest of the songs, seems to have been the most popular of the Restoration songs, dance forms providing the structure of sarabande, minuet or jig. Playford's series, *Choice Songs and Ayres* (1673-84) provides clear proof of this occurrence. Of the 112 songs in the 1676 edition, 80 are in triple time and nearly all of them show a link to some tuneful dance form. Of the rest, 17 are strophic airs in common time, some still showing the declamatory idioms of the previous generation, the rest are through-composed

songs or dialogues. Most of these songs were of a pastoral nature, a tradition that continued into the next century.

- The through-composed song: Although a bit more elaborate, these song forms use single, independent movements containing such devices as the ground bass and 'recitative'.
- Sectional songs in two or more contrasted movements: These songs display elements of the cantata, though not called by that name until early 1700. The most important new type of domestic vocal music was an extended multi-section composition for several voices with two obbligato instrumental parts. During the twentieth century pieces of this kind are referred to as 'cantatas', but that is a peculiarly anachronistic term for music which is not particularly Italianate in style, and does not divide into passages of 'recitative' and 'aria'. In fact, these songs have more in common with odes and verse anthems and should rather be called 'symphony songs' in analogy with 'symphony anthem', the contemporary term for verse anthems with strings. Chappell (1965: 424) points out that John Blow did not invent the symphony song (there are a few examples from the early 1670s by the Oxford composer Henry Bowman [died c.1685]), but the genre was effectively established and popularised by three pieces composed by Blow: 'Awake, awake, my Lyre!' **Go, perjurd man** and **As on Septimius' panting breast**.

Although these dance-songs are as idiomatic as one may find in any instrumental set, not every song can be related to a specific dance model. However, the 'balletic' quality of many songs cannot be mistaken. Take away the words and what is left is dance music (Spink 1974: 156).

Most of the song repertory up to the 1680s consists of the three genres: dance songs, declamatory songs, and dialogues. These were mainly transmitted by manuscripts before the Civil War but from 1652 (with *Select Musicall Ayres and Dialogues*) onwards John Playford created a market for printed song books. The upper voice parts of most of these songs were written or printed in the treble clef, so that they could be sung at the lower or higher octave. Countertenors obviously had to sing the high-lying parts an octave lower. Some of the songs, for example the dialogue 'Jenny, 'gin you can love' from Henry Purcell's *A Fool's Preferment* (1688) was presumably sung by a man in drag. Restoration composers seemed to have been unconcerned about matching the poet's masculine or feminine castings to appropriate voice types (Holman 1994: 26).

1.4. The Continuo song and instrumental accompaniment

When Purcell and Blow composed their first songs they were contributing to a genre which had developed during the course of a few decades. Three of the most important figures in England up to this early stage were still alive during the Restoration: Angelo Notari (? 1566 -1663), Nicholas Lanier (1588-1666), and Henry Lawes (1596-1662). It was during the reign of James II that the continuo song was created when the theorbo replaced the lute as the main accompaniment instrument, and the technique of the figured or unfigured bass line came into general use.

The second half of the century made the published continuo song available to the public when the Playfords, father and son (Henry and John), published song collections which became very popular: ayres, glees (short tuneful part songs, mainly homophonic) and catches (canons, mainly in three parts, often featuring risqué *double entendres*).

Two main types of songs dominated this form: the first one, common in the lute song, shows a resemblance to the dance in rhythm, character and sometimes structure. These dance songs were usually settings of light verse, with short lines of regular length with a high occurrence of correlation between poetic and musical accent, line endings and phrase endings, rhyme schemes and matching cadence points, usually strophic. These dance songs reached their peak of popularity shortly after the Restoration, when the minuet rhythm song was at its height. As Roger North mentioned: 'And for the songs he [Charles II] approved only the soft vein, such as might be called a step tripla as may be seen in the printed books of the song of that time' (Wilson [1959] in Holman 1994: 24).

Secondly the declamatory song was used for more serious poetry. Nicholas Lanier, Alfonso Ferrabosco II (d.1628) and Robert (d.1633) established it during the reign of James I. It reached its height in the 1630-40s with the songs of Henry Lawes. Declamatory songs, always in duple time, display a more melodic quality than either the English or Italian recitative. In theory they were through-composed but in practice were often strophic, particularly in the 1680s, when strong melodic lines with patterns of flowing quavers became fashionable.

The main characteristic of secular vocal music of the Restoration is the thorough bass accompaniment. The first English publication (1620) with basso continuo is Martin Peerson's *The First Booke of Ayres and Dialogues, Containing Songs of 4,5, and Severall Sorts, and Being Verse and Chorus is Fit for Voyces and Viols, and for the Want of Viols, They May be Performed to Either the Virginal of the Lute, where the Proficient Can Play upon the Ground, or for a Shift to Base Viol Alone*. Peerson and

Walter Porter (c.1595-1659) with his *Madrigales* (1623) laid the foundation for the English vocal style with its typical use of the ground bass and the influence that it has on the importance of the outer voices (Grobler 1993: 38).

The normal accompanying instrument for these songs was the theorbo lute, though title pages offer the bass viol as an alternative and, increasingly later on, the harpsichord (though Playford had included it as a possibility as early as 1652.)

Mace maintained that the bigger sound of the theorboe-lute was ideal for accompanying the voice. He gave advice on how the bass could be realised:

'Amplifying your Play, by Breaking your Parts, or Stops, in way of Dividing-Play upon Cadences, or Closes' (Mace 1676 repr. 1966: 207).

The Playford song books refer to the *Theorbo-Lute*, or *Bass-Viol* or *Theorbo*, or *Bass-Viol* until 1687, when the terminology changed to *Harpsichord*, *Theorbo*, or *Bass-Viol* for the *Theatre of Music*, iv. The standard harpsichord continuo became normal practice by the 1690s. The continuo grouping of a keyboard instrument with a stringed instrument only became practice during the 18th century in England.

It was in the odes and welcome songs that Purcell practised the technique of the vocal ground bass most often. With a single exception, from 1682 onwards, they contain at least one such movement in common time and consist of a regular quaver motion spread over three or four bars. The earliest is 'These had by their ill usage drove' in the 'Welcome song for the King returning from Newmarket' in 1682. It also bears a resemblance to Blow's first vocal ground and may very well have influenced Purcell.

Ground: *Of you, great sir, our Druids spake* (*Great Sir, the joy of all our hearts*)
John Blow (1681)



1.5. Performing practice

The upper voice parts of most Restoration songs were printed or written in the treble clef, so that they could be sung equally in the higher or lower octave, though some high-lying parts can only have been sung down an octave by countertenors. In the introduction to *John Blow: Ten songs for high voice* (1979) Croyden explains: 'The sex of the singer does not appear to have been considered of any importance in the seventeenth century, and in general any of these songs may be sung by anyone who wishes to sing them'.

Even though many songs by Purcell, Blow and their contemporaries survived in manuscript or printed song books of the time, there is no certainty as to how they sounded in actual performance. Information about technique and vocal ranges can be gleaned from documents, but details as to actual interpretation are less certain.

Whatever the harmony instrument, a seventeenth-century player was expected to be able to realise a thorough bass at sight, usually without the help of figures, though usually with the treble part as a guide. The lute, theorbo, guitar, organ, harpsichord or bass viol were all regarded as acceptable accompanying instruments for songs.

Rooley (1987: CD) states that most songs by Blow should ideally be performed with lute-like accompaniment. He points out that those harmonies that might sound very harsh on a keyboard instrument merge much better with the voice. Recent recordings of these songs with performers like Emma Kirkby, Evelyn Tubb and David Thomas accompanied by stringed instruments (e.g. chittarone, bass viol and lute) proves this practice very successful. The aim is to provide the contrast and colour combinations suggested by Blow's extravagant writing. Idiomatic effects suggested by the nature of each instrument are used in response to Blow's inspiration from the text. While the 1690s harpsichord continuo had become routine, it should not be assumed that the bass viol was used as well, as it tends to be today; the continuo group of keyboard and a stringed instrument is characteristic of the eighteenth- rather than seventeenth-, century English music.

Research undertaken by Rooley has revealed that a kind of speech song, as well as the use of the spoken voice, was often used in performance of Restoration songs. This practice has been adopted in modern recordings, e.g. in the compact discs *Bewitching Bracegirdle I and II* and *Elegies* (1999).

Thorough bass treatises by Locke and Blow have provided a guideline for realising bass parts. The songs, which were invariably printed on two staves, did not need much figuring since the harmonic implications should be clear. The accompanying

instruments and the ability of the player influenced the styles of realisation. Some manuscript additions to Playford's *Banquet of Musick* (1688) in the Bodleian Library give an idea as how these were actually played. From all accounts the style would have been surprisingly florid. This prepared realisation meets the demands set by North:

...sometimes striking only the accords, sometimes *arpeggiando*, sometimes touching the air, and perpetually observing the emphatic places, to fill, forbear, or adorn with a just favour (Wilson 1959: 249).

At what pitch these works should be performed also is a debatable point. Towards the end of the seventeenth century there was a tendency to lower the pitch. At the beginning of the eighteenth century the organ, for example, was often about a semitone lower than today.





Such evidence as contemporary writers like Christopher Simpson and John Playford provide leads to the view that the crotchet beat was equal 'to the motion of a lively pulse - say, about 80 to the minute - and that there were two kinds of triple time; the first with three minims to a bar, each *Minim* about the length of a *Crotchet* in common Time; and the second, with three crotchets to a bar, a swifter motion' (Cooper 1996: xxiv)

The extent to which the second tripla is 'swifter' is not stated, but half as quick again would produce the following relationship in common time $4/4 \text{ } \text{♩} = 3/4 \text{ } \text{♩}$; which seems reasonable (that is as if '*color*' had been implied to 'white' triple time). If they are read in a quick 3/4, there seems no need to halve their triple-time values in order to get a correct visual impression of the relationship. However, too much significance should not be attached to the theoretical difference between slow and quick triple time; sometimes the same song is found notated both ways in different sources. Furthermore, 'in *Passionate Musick*...the ordinary measure of Time is here less regarded, for many times is the value of the Notes made less by half, and sometimes more, according to the conceit of the word with a graceful neglect' (*Synopsis of Vocal Musick* 1680: 44). But in tuneful, lighter songs the time should be kept more strictly. The term 'solemn' was not a technical guideline as to the style but rather indicated that the music was to be purely vocal and is used to signal the end of a passage in which strings were used.

Virtually no authentic tempo marks exist for Blow's compositions. It is again suggested that the shortest note value should be taken as a clue. The text would also give an indication whether a song should be taken at a sprightly tempo whilst

expressive suspensions would also require a slower speed to enable them to be used to full effect (Cooper 1996: xxiv).

Passages in contrasting metres should always be linked in simple proportional tempo relationships. Blow notated quadruple time in C and triple time in 3i in which both have the crotchet as basic unit. A bar in triple-time can be equated with half a bar of quadruple. This is the so-called *sesquialtera* relationship, the most common of all the mensural proportions and still commonly in use in the music of Blow's predecessors. Blow also makes use of the triple time signatures 3/2 and C 3i, where the minim is the basic unit, to imply a slower tempo. In this case the minim pulse can be equated directly with the common time crotchet. O indicates a crotchet exactly twice as fast as C and 6/4 implies the same as 3i in a different metre. These simple relationships are very useful when performing these compositions – as was probably the idea in Blow's own time – with a minimum of formal direction (Wood 1993: xxxiii).

The following ornaments or 'graces' can be found in many works by Blow and his contemporaries in both the vocal and instrumental parts: the slide, the backfall (), or downward appoggiatura, sometimes merely implying the shake, and the cadence or note of anticipation, the beat or upward appoggiatura, the springer, or changing note, the beat as lower mordent (Playford does not mention this ornament but it is mentioned in Mace's *Musick's Monument* (1676: 105), as well as groups of echappées and passing notes. The trillo is an accelerating trill on one note only, usually at a cadence and gracing the latter part of the held note. The *gruppo* ( or ), on the other hand is what we now call an upper-note trill, likewise speeding up toward the close, which can sometimes be used on a dotted note. Written out appoggiaturas and clearly implied shakes can be found even in anthems for full choir and soloists. The appoggiatura-prepared trill or 'plain note and shake' () is occasionally used.

In addition to these, we find other ornaments written out or indicated by symbols in certain manuscripts, especially divisions. Whenever such embellishments occur in the copy text they have been given. The exact meaning of some of these symbols is not always clear, nor do they always correspond to those listed by Playford and Simpson. The anonymous writer in Playford's guide also states that 'Airy Songs' do not need to be graced and 'require only a lively and cheerful kind of Singing carried by the Air itself'. It also seems that 'tuneful songs' required a much lighter style of gracing than can be seen from those that Purcell added to his revised version of 'If music be the food of love' (quoted from Spink 1992: 195).

Although Blow does not explain what his ornaments signify, another guide that can be useful is the *Rules for Graces* first published in *The Harpsichord Master* (1697)

and reprinted in several other keyboard works of the period. These 'rules' were 'written by ye late famous Mr H Purcell at the request of a particular friend, & taken from his owne Manuscript, never before publish't.' The unprepared addition of embellishments was a very important prerogative for the performer of the Restoration period. Presumably some English composers wrote out these ornamental formulae in full, even when composed for the professional performers of the Chapel Royal.

1.6. Word declamation in the Restoration song

What essentially characterises English music in the seventeenth century is its critical awareness, international sophistication, and eclecticism. These qualities were most vividly displayed at the end of the century in the works of Henry Purcell and John Blow. If Purcell and Blow wrote, in the words of Milton, 'with just note and accent', is partly because of the remarkable musical and literary culture of England at the time, a culture in which amateurs, both poets and musicians, were skilled enough to compete for places in the great anthologies of music and verse such as *Orpheus Britannicus*, *Harmonia Sacra* and *Amphion Anglicus*. Unlike some of their contemporaries, for example James Hart and Robert King, Purcell and Blow knew how to choose the best texts for setting to music, and these texts span the entire range of styles current in Europe at that time.

As a result of the influence of court poets and the style of literature prevalent during the Restoration period in England in the 1660s, both lyric and song settings took new directions. Growing out of diverse traditions and influences, the late Restoration song-lyrics achieved a blend of all three lyric modes: speech, song, and declamation. Its own form of expression especially suited the theatre of heroic adventure and courtly comedy.

Restoration composers such as Matthew Locke, Pelham Humfrey, John Blow and, soon, Henry Purcell, under the influence of French and Italian music, were developing a rhythmically and harmonically more complex song style that often broke texts into brief repeatable phrases and thus required a different form of lyric with shorter periods (Schleiner 1984: 157).

The songs of the Restoration court and theatre reflected a somewhat trivial view of love and life. But deeper emotions stirred even in that cynical age, emotions that neither the texts of the courtiers, nor the tunes to which they were set, were altogether capable of expressing. It is the songs of Purcell and Blow, principally, that penetrated beyond such gallantries. True, there were many short, dance-like songs by both composers that are hardly distinguishable from those of their contemporaries, yet, in

general, in comparing their songs with those under consideration, one can hardly fail to notice certain striking differences, particularly the increased scale, physical and emotional, in many of them (Spink 1974: 203).

As far as the tuneful style is concerned, it becomes musically more abstract and self-sufficient. There is less dependence on dance forms and rhythms. Instrumental idioms are incorporated and the result is that fewer words suffice for more and more music. On the other hand declamatory writing becomes more varied. In place of the comparatively confined recitative in the songs of Locke and Humfrey, there is more flexible movement, often involving changes in the speed and style of the declamation, repetitions of certain words and phrases for dramatic effect, and frequently an exaggerated attention to descriptive details translated from the literary into the musical medium (Spink 1974: 203). Overall, it represents a change from a fairly restrained to a more flamboyant, rhetorical style.

Morley gives a detailed set of 'Rules to be observed in dittyng' in his *A Plaine and Easie Introduction to Practicall Musick*. The object of the rules is:

...to show you how to dispose your musicke according to the natures of the words which you are therein to expresse, as whatsoever matter it be which you have in hand, such a kind of musicke must you frame to it (Morley 1597 repr. 1963: 177).

It is clear from his music that he subscribed to the principle which Byrd and Morley agreed upon, namely, that the music should be suitable to the nature of the words (Clarke 1947: 316). The attitude of the English composers towards this question differs little from that of the Italians, whether in the madrigals of a Monteverdi or in the solos and choruses of a Carissimi. Prunières's description of Monteverdi's *madrigales* is applicable not only to the English madrigalists, but also to the Restoration composers (including Blow and Purcell).

Mid-seventeenth century theorists, in maintaining that music was capable of imparting the moods called for by the texts, adduced the theories of the Greeks as authority for this point of view. A leading advocate of the *affetti* was the Jesuit scholar of the German College at Rome, Athanasius Kircher, a friend of Carissimi. Among his encyclopedic, but fanciful, writings are the two large volumes entitled *Musurgia Universalis* (1650), the preface of which was written in 1649, the year of Blow's birth. Kircher names the eight moods which music is able to portray: love, lament, joy, anger, sadness, fear, audacity and wonder.

That Kircher's work was well known among musical scholars in Blow's England is clear from the fact that the introduction of the eleventh edition of Playford's *Introduction to the Skill of Musick* (1687) twice cites him as an authority.

Bearing directly on the question of Blow's treatment of text is Christopher Simpson's *A Compendium of Practical Musick* (1667), which was published in four editions during Blow's creative years. Like Kircher, Simpson (1667: 140-4) asserts that music is capable of expressing the 'humour' (*affectus*) of the words:

When you compose Musick to words, your chief endeavour must be that your Notes do aptly express the sense and humour of them. If they be grave and serious let your Musick be such also: If light, Pleasant, or Lively, your Musick likewise must be suitable to them. Any passion of Love, Sorrow, Anguish, and the like, is aptly exprest by Chromatick Notes and Bindings. Anger, Courage, Revenge, &c require a more strenuous and stirring movement. Cruel, Bitter, Harsh, may be exprest with a discord; which, nevertheless must be brought off according to the Rules of Composition. High, Above, Heaven, Ascend; as likewise their contraries, Low, Deep, Down, Hell, Descend, may be expressed by the Example of the Hand; which points upward when we speak of the one, and downward when we mention the other; the contrary to which would be absurd.

...Lastly, you ought not to apply several Notes, not (indeed) any long Note, to a short Syllable, nor a short Note to a Syllable, that is long. Neither do I fancy the setting of many Notes to one Syllable, (though much in fashion in former times;) but I would have your Musick to be such that the words may be plainly understood. (Clarke 1947: 319).

Its many editions, e.g. the 4th ed. (1706) and the 9th ed. (ca.1770), bear witness to the continued influence of Simpson's treatise.

1.7. Preparing for the next era in song development

Arguably it was the true tradition of English song from the lute ayre onwards which continued unchecked into the eighteenth and nineteenth centuries in the songs of Thomas Arne (1710-87), Thomas Linley (1733-95) and Henry Bishop (1786-1855). But on another level English Song in the seventeenth century represents a development complete and remarkable in itself, giving primacy to the expression of feeling through words and music acting more powerfully together than either could separately. In the course of the century the means changed though the aim remained the same. The subjective intensity of Dowland's musical language was still based on contrapuntal principles, but Henry Lawes' ardent rhetoric was monodic and required

only the harmonic support of a thorough bass. Purcell exploited the dramatic possibilities of recitative to the utmost and created large-scale vocal forms to carry the force of what he had to say. In fact, the scale was too great. Being larger than life it was more suited to the stage. The tendency of the century as a whole had been towards increasing dramatisation: it is hardly surprising that opera and symphony should hold such sway throughout Europe in the century to follow. It was not until the rebirth of lyricism in the Romantic period, especially in Germany, that poetry and music came together again with such mutual sympathy as they did in seventeenth-century England.

2. JOHN BLOW'S SECULAR SONGS

2.1. Literary background of Blow's songs

With the restoration of a monarchy eager to merit old traditions or even (James II) to move towards catholicism together with strong tendency to follow the French culture brought about as result of Charles II the poetry of the Restoration and early 18th century is marked by Francophilia. This is a reaction against the Renaissance enthusiasm for man's potential and sought to impose reason, order, and a decent sense of limits on man. In art this favoured humanistic, didactic, formal art, with the merits of grace, unity, harmony, and proportion. Wit was praised rather than feeling. Nature was seen as a source of natural law, and liked best when it had been reduced to order. The French were admired more than early English writers; the heroic couplet was especially popular.

John Dryden (1631-1700) was Charles II's poet laureate and the dominant literary figure of this time. He moved easily from Puritanism under Cromwell to enthusiastic Anglicanism under Charles II and to Catholicism under James II. **Ask not the cause why the sullen spring** (vol. 2: 17) and **Chloe found Amintas** (vol. 2: 39) are examples of Blow's settings of his poems. Thomas D'Urfey (1653-1723) is the poet whose work features often in Blow's secular songs. Many of the songs are to anonymous texts but we can be certain that nine are by D'Urfey. **Born with the vices of my kind** (vol. 2: 35) was, according to the number of times published, the best known.

The deep respect for the classical world can be seen in most of the above-mentioned songs. If mighty wealth (vol. 2: 131) for example is a translation from Anacreon, and Sappho is freely adapted in **O Venus, daughter of the mighty Jove** (vol. 2: 217).

The examples provided here give an overview of the range of subject matter treated by the Restoration songs. Whether for one or more voices, most of them are love songs with familiar moods of flattery (**Why does the morn in blushes rise?**, vol. 2: 350), enticement (**I'll tell thee, my Celia**, vol. 2: 143), grief (**Amintor on a river side**, vol. 2: 5) and reproach (**Why, Flavia, Why so wanton Still?**, vol. 2: 351).

Next in importance are the tributes to court patronages. While less appealing than the love songs, they are indicative of court life under the late Stuarts. [This characteristic is even more prevalent in songs from the royal odes such as 'Oh, when ye powers, must his labor cease' and 'The sullen years are past,']. Other personal tributes include **When artists hit on lucky thoughts** (vol. 2: 310). This song refers to the soprano, Arabella Hunt (? 1645/50 - 1705), who was singing teacher to Princess Anne and was

greatly admired by the musical establishment. There are poems in praise of her voice by Congreve (1670-1729) and one set by Blow (Burden 1995: 85). Several songs reflect the current court philosophy, with its emphasis on the idea of 'Eat, drink, and be merry for tomorrow we die', and its scorn of wealth (such as Blow's *If mighty wealth* (vol. 2: 131), as well as **For honour and glory** (vol. 2: 100).

A few songs praise the habit of drinking (e.g. **When I drink my heart is possessed**, vol. 2: 328) while others tell of the beauty of music (e.g. **Employ'd all the day still in public affairs**, vol. 2: 69). Current events provoked a number of topical songs (**Why is Terpander pensive grown** (vol. 2: 353), a dialogue between Philander and Terpander concerning the burning of Whitehall Chapel, as well as **Church scruples and jars** (vol. 2: 52) in which King William's expeditions are discussed. Classical figures and Arcadian images were often found in court poetry and songs. Political fights and victories were also 'translated' into Arcadian images.

Nearly all Restoration songs dealt with some aspect of love, usually from the male point of view, and often the sex of the poet was not revealed. A common device was for the lover's grief to be reported second-hand by an observer of unspecified sex (Holman 1994: 26). Many of Blow's simple love songs are completely strophic and, particularly in his earlier efforts, he often seems to have considered the words of the first stanza exclusively. The words of the other stanzas fit properly only when they follow the accentuation and phraseology of the first. In the many love songs which speak mostly of unrequited love, Blow makes use of rests to reproduce the sighs and mood of despair. He most frequently uses a crotchet rest on the strong beat, as in **Happy the man who languishing does sit** (vol. 2: 118) in which his setting of the words, 'Ah me undone' (vol. 2: 118, bars 15-16) is reminiscent of a Monteverdi *Oime* or a Carissimi *Heu mihi*.

Blow used the triple time lyric style exclusively with slurs of two notes to a syllable, combining it with a sweet tunefulness. **It is not that I love you less** (vol. 2: 155) can be regarded as one of the most popular of his works. In this setting he confines himself to the first six lines of Waller's verse, the music for the first two lines being repeated for the middle two with a new section for the last two. The first part, therefore, is an example of strophic treatments, the same music doing the duty for successive portions of the text. This is common practice with his contemporaries.

As far as we know, **Poor Celadon, he sighs in vain** (vol. 2: 235), a solo song with instrumental obbligato of two violins and basso continuo, was written specially for *Amphion Anglicus* (1700). It is a highly sophisticated air, in slow triple time, with hints of ground bass and Italian da capo aria. The twists and turns of the harmonies

beautifully catch the anguish of the youth, fruitlessly in love with a girl of a higher class. It deals with Celadon's unrequited love for the unattainable Eugenia, with the moral: 'Do not love above your station'.

For the court of a monarch with the temperament of Charles II, these directions were easy to follow and the formulas for light, pleasant, and lively music use the triple measures and the rhythms then associated with the minuet. While some writers have censured their extensive use in church music, even in the most jubilant texts, these measures are unquestionably suitable for the lyric songs of love, such as Blow's **It is not that I love you less** (vol. 2: 155) and **Why does my Laura shun me?** (vol. 2: 348) both of which are specifically called minuets. In these and other love songs Blow treats the light triple rhythms with a certain delicacy.

2.2. Blow's secular vocal style

Blow's songs, characterised by a synthesis of stylistic elements, expressive treatment of words and his variety of form, form a far from negligible part of his complete works and indeed of English song literature in general.

Blow's harmony shows mainly uncomplicated triads and first inversions with some dominant sevenths, including those borrowed from neighbouring keys. Most of his songs are tonal with the tonic, dominant and subdominant used within their functional values as well as modulations to closely related keys. Diminished seventh chords are used sparingly and kept mainly for the climax of the song. The characteristic first inversion of the augmented triad is mainly used at moments where the text requires a dramatic interpretation. The frequent use of suspension can also be related to the text (e.g. **Employ'd all the day still in publick affairs**, vol. 2: 71, bars 51, 52, on the word *sinking*). The word-setting problem that one encounters in Blow's arioso style, especially found in the elegy genre, might at first seem confusing in its rhythmic complexity; but on close examination, through hearing or performing, the natural inflection and rhythm of English speech is apparent, as for example in **Alexis, dear Alexis** (vol. 2: 1).

In the song **When artists hit on lucky thoughts** (vol. 2: 310), a poignant moment is created in this love-song (bar 39) with the juxtaposition of C# in the basso-continuo and c in the cantus on the words: *with her tuneful breath*. In the same song (bar 61) one can also find the characteristic clashes found in the adoption of *musica ficta* as can be seen between the two voices serving to enhance the word *eloquent*. Blow's joint use of modal tone centres while the diatonic major scale can be found in **Church scruples and jars** (vol. 2: 52, e.g. bar 12) which also displays mixolydian traces. An

example in which the free treatment of suspensions and passing notes can be found is in the pastoral plaint **Go, perjur'd man** (vol. 2: 107). Here a fugal style can be seen in the treatment of the strings in relation to the two voices.

Blow's articulated rhythms are also a result of his respect for the text. The use of joyful triple dance rhythms (commonly associated with the preferences of Charles II) can frequently be found in his songs. The use of syncopation can also be attributed to his interpretation of text. Undoubtedly the close collaboration between Blow as court composer and the *poets laureate* of the court influenced his vocal style. The often 'thunderous' texts with words of motion required a declamatory or ballad style as can be seen in **The great Augustus like the glorious sun** (vol. 2: 282) and **Philander do not think of arms** (vol. 2: 228). With the further influence of collaboration with a performer like Gostling who was famous for 'being able to keep time himself, endure long binding notes' and the ability to 'tumble down a range of two octaves into the Dungeon of Eternal Night' (Hawkins 1776 repr.1963: 693) as can be seen from the song '*Rise Mighty Monarch*' from Blow's ode for January 1684, passages like bars 5-7 in **Thou flask once filled with glorious red**, (vol. 2: 287) and bars 47-49 of **O love, that stronger art than wine**, (vol. 2: 201) are to be expected.

Vocal solo ensembles, duets and trios found in anthems, odes and in particular in the secular song were of particular importance in Restoration music. The preoccupation with the solo voice might be the result of the popularity of specific virtuoso performers (especially between 1680 and 1688 in the heyday of Gostling), the taste of King Charles II, the taste of the Restoration audience and the nature of poetic material of the time. Rosa McGuinness remarked:

Blow was a miniaturist...or possibly he interpreted Charles's disposition to the song as meaning simply the vocal part with the continuo. (McGuinness 1971: 103).

On the other hand his songs were the result as a blend of drama, music and dance designed to captivate the audience with the idiosyncratic taste of the Restoration Court and society.

True to the practice of *affetti* that still played an important role during the Restoration, the text of each particular song led Blow to make melodic choices as well as use groups of notes for word-painting. An example of this can be seen in the song for bass voice, **The Great Augustus like the glorious sun** (vol. 2: 282, bar 26) in which a passage containing a downwards movement of more than an octave is used together in a melismatic melodic line to illustrate the words 'lighting and thunder'. Literal interpretations of 'rising' and 'falling' are common throughout Blow's vocal music, but

in his secular solo songs, it is particularly in the songs for bass voice that he exploits this madrigalism.

In the songs of Blow and Purcell one is immediately struck by the abundance of typical Italian, lengthy passages which apply many notes to a single syllable. The longest melismas of this kind are in Blow's **Of all the torments** (vol. 2: 197). The 'a' of 'companion' consists of forty notes. Blow was particularly fond of setting proper names melodically, e.g., Alexander, Alexis, Celia, Chloe, Flavia, Lysander, Lucifer, Nigrocella, and Sabina, names which are an indication of the classical garb of the love poetry of the day, e.g. a 12 note melisma on 'Celia' spanning across 4 bars sung by the tenor in **If I my Celia could persuade** (vol. 2: 128, bars 18-23). Often Blow's melismas represent the word on which they occur, e.g. 'trembling', 'roving', and 'trumpet'. This can be seen, for example, in his use of a twenty-one note melisma on 'roving' in the song **O Love that stronger art** (vol. 2: 201, bar 46) or a thirty-note melisma on 'fly' in **Lysander I persue in vain** (vol. 2: 173, bars 12-15).

In certain songs Blow indulges in long melismas which have little significance as pictorial or symbolic motives and are no more appropriate to the word on which they occur than they would be to any other. Sometimes they serve merely to accent the more important words of the text, as in **What is't to us who guides the state** (vol. 2: 306). On other occasions they are nothing more than opportunity for virtuoso display. Such is Blow's implicit intention in **When Artists hit on Lucky thoughts** (vol. 2: 310), a duet full of trills, runs, and melismatic dotted passages.

This technique of repeating a word or name to emphasise its position in the song is very frequently found in Blow's songs, often in combination with melismas as well as hocket-type repetition in other voices. In the 'mad' song, **Lysander I persue in vain** (vol. 2: 173), which contains at least 15 melismatic passages, the following words or phrases are reiterated at least four times: persue, never, double, am I not, arm'd, mad, see, will carry, they fly, consume, and 'will I storm'. This treatment of the text is typical and especially effective in the so-called 'mad' songs. Another example by Blow is to be found in **At looser hours** (vol. 2: 29) where 'prithee' is used thirteen times in a semiquaver passage in the space of 3 bars (23-25).

An example of the effective use of repeated words at echoing intervals can be found in the chorus section (bars 34-55) of **Shepherds, deck your crooks** (vol. 2: 260) where the words 'trip, trip, trip' is used to portray the mood and movement of the hay dance. Use of imitation between voices can be seen in the drinking song **Come fill the glass** (vol. 2: 58 bars 31-32) in which the word 'thus' is sung alternatively by the different voices.

The expressive use of chromaticism is such a prominent feature of Blow's music that there is a wide variety of examples from which to choose. He used an ascending chromatic line for Strephon's dying plea in **As on his deathbed gasping Strephon lay** (vol. 2: 19).

Closely allied to chromatic passages are the diminished intervals, which abound in the works of Blow and his contemporaries. In Act III of *Venus and Adonis* Blow combines the two techniques expressively in setting the last word of Adonis, pronounced in his dying agony. The rising chromatic line at its height balances the falling diminished fourth at the beginning of the excerpt.

Together, chromaticism and the falling diminished intervals, especially the fourth, are powerful examples of the 'pathetic type' of melodic writing. There are instances where he sustains the mood of pathos throughout an entire composition, among these **Alexis, dear Alexis** (vol. 2: 1, bar 4) in which a melisma on the word 'oh' is used to portray despair.

Leaps of an octave are often present with humorous effect in the drinking songs, e.g. in **When I drink my heart is possest** (vol. 2: 328, bar 35) which has a downwards leap of an octave on the words 'they all sink' and in **Come fill the glass** (vol. 2: 56, bar 9) where the bass has an upward leap of an octave on 'fill it high'. These are also obvious examples of word-painting.

A number of Scottish folk melody elements can be found in a few secular songs e.g. angular cadences (with a downward minor seventh and cadences on specific degrees of the scale (3-2-1-1). Burney (1776 repr.1957: 356) described **Sabina has a thousand charms** (vol. 2: 250), as a ballad in which 'the union of Scots melody with English, is first conspicuous'. The Scottish nature of **Sabina** is due to the pentatonic opening and the angular pentatonic cadences of the first phrase. However, one fourth degree (F) is introduced ornamentally, which prepares the way for the non-pentatonic fourth and seventh degrees to come. The contrasting section is more 'Italian' with one or two accidentals, several appoggiaturas, and one upward diminished fourth.

In the English version of the 'Queen's Epicideum', which Blow set and published together with Purcell's Latin setting, Blow uses the ground bass form in all but the third of four verses. In the first (**No, Lesbia, no you ask in vain**) and the last section in three time, the bass is effectively applied but in the second verse, when transformed into common time, it is indiscriminately cut and modulated. (See song edition - vol. 2: 185)

The most extensive and elaborate use of the song over a ground bass occurs in the odes, but among the songs the purest, and one of the most striking examples is Blow's

Lovely Selina (vol. 2: 170). This song, a cautionary tale of foolish innocence betrayed, was sung as an independent song in Nathaniel Lee's play, *The Princess of Cleve*, Act IV, Scene II (1689).

In some of his later strophic songs Blow has taken into account the fact that the underlying metre of two stanzas may be the same, yet the corresponding words and syllables may require different emphasis and feeling. When essentially the same melody is used for two verses, this problem is solved by repeating different words or phrases, or by making a slight melodic alteration. For example, in the corresponding lines of **Why does my Laura shun me?** (vol. 2: 348) Blow restates the phrase, 'and the banks' in the first stanza and introduces an extra 'elevation' in the second. The Phrygian close in this song is striking. This slight melodic alteration is the only one in the song. Thus, while as a rule, Blow is preoccupied with the proper setting of the first stanza alone, there are instances, like this one, where he considers the requirements of the entire text of a strophic song. The composer's difficulty in finding a common denominator for different sets of words must not be exaggerated since often, as in **It is not that I love you less** (vol. 2: 155) both text and music are so regular that there is no problem.

It is not that I love you less (vol. 2: 155) is a non-strophic setting of a poem 'The Self Banished' by Edmund Waller (1606-87), a poet deeply admired by many composers for his elegance and wit. It is set with a wonderful economy and beautiful flowing melody, typically daring in its chromaticism. Blow's formal restraint is evident in this solo, which is described as a minuet and is an example of an elegant, tuneful and unmistakably English song.

Despite its limitations, the strophic song in any period has the widest and most immediate appeal. That Blow's period was no exception, is borne out by the fact that the proportion of strophic songs to those with different music for each stanza is much higher in the Restoration collection of 'hits' of the year such *Choice Ayres and songs* or *The Theatre of Music*, than in smaller volumes of songs by a single composer such as Purcell's *Orpheus Britannicus*, or Blow's *Amphion Anglicus*.

In fourteen of the songs a *chorus* is indicated. These are found either in dialogues (6) or in songs for two or more parts (8). It is clear from all of these that *chorus* merely indicates those parts where individual voices sing. This can be seen, for example, in the dialogue **To me you made a thousand vows** (vol. 2: 299) where the husband and wife join forces at the end of an 'argument'.

2.3. Types of songs

2.3.1. The solo song

Solo songs form by far the largest category of Blow's secular songs: 78 of the 109 songs in this edition are solo songs. These are composed for single voice with or without an accompaniment. In only one solo song is a double recorder obbligato part used: **And is my cavalier return'd** (vol. 2: 6). All the elegies and martial songs in this edition fall under the genre of solo song.

Memorial elegies gave Restoration composers the opportunity to compose a more expressive and pathetic type of song. Of all these elegies none is more compelling than Blow's setting **Alexis, dear Alexis** (vol. 2: 1). This song was written after the death of Thomas Flatman's son. It is one of Blow's finest pieces and displays a personal sympathy in its languishing lines. Even within the opening duple section, variety of rhythmic texture is sometimes given as in **Alexis, dear Alexis**, where a slow continuo part at the beginning is later introduced by a running bass passage in quaver-notes (vol. 2: 2, bars 25-31).

Blow's texts seldom call for these exact emotions, but many of them, both sacred and secular, are of a martial character, to which a stirring movement is equally appropriate. If the Venetians had a special predilection for festive scenes, the Restoration courtiers were not far behind them, and the martial triad motive is introduced many times in Blow's music. He uses it extensively in the song **Philander, do not think of arms** (vol. 2: 228), despite the fact that Myrtilia's injunction is not to think of arms. The bugle-like quality of the melody is especially pronounced in the phrase which, by its recurrence, makes the song into a kind of rondo. The love of soldiering intoned by the ailing young heir to the throne, the Duke of Gloucester, provided the incentive for several martial tunes' including Blow's **Philander, do not think of arms** (vol. 2: 228) and 'A prince so young' (*Amphion Anglicus* 1700: 64-65).

In his most stirring and manly texts he often combines a vigorous rhythm with phrases of melody built up from the notes reminiscent of the strains of a trumpet or a bugle. The use of the triad motive with military effect has been common use in many times and in many places.

2.3.2. Dialogues

A special kind of vocal music that flourished throughout the seventeenth century was the dialogue. By the middle of the seventeenth century Henry Lawes had raised the

English musical dialogue to the level of a cantata-like scena, or dramatic movement, which provided the form ready-made for further development at the hands of Blow and Purcell.

Spink (1957: 162) distinguishes between two types of dialogues at that stage. In the first instance there is the irregular dialogue where the continuation of the recitative dialogue was still scenic in construction, the development of which was dramatic and continuous with elements of recitative, air, dialogue and chorus occurring as the action demanded. Secondly the regular dialogue can be identified as being a partial reversion to the dialogue song, which was of strophic construction, with verses of similar length (but different music) alternating between voices, often separated by the same chorus returning several times. This style was generally metrical and tuneful.

The dialogue was in effect a kind of declamatory song, dramatising a conversation between two characters either in love or complaining about unrequited love. This genre was also employed by Jacobean court composers and further developed by their Caroline successors. At first, this dialogue most often took place between a shepherdess (soprano) and shepherd (bass) and the songs were therefore pastoral in nature. The interest in classical myths, then allegory and biblical characters, followed.

In addition to four sacred dialogues, Blow composed six secular dialogues: the unpublished **Great queen of love, behold** (a dialogue between Cupid and Venus (vol. 2: 115), **Euridice, my fair** (a Dialogue between Orpheus and Euridice) (vol. 2: 77), published in 1688 (*Banquet of Musick* II, 1688: 13-15.), and four others in *Amphion Anglicus* (1700). **Euridice** (with words by Thomas Flatman) is a typical example of Blow's work in this vein, whether sacred or secular.

The most frequently used Restoration dialogue form, in which the two voices alternate until the very end and then join for the first time in a final Chorus, is found not only in Euridice, but in three of the four dialogues in the *Amphion Anglicus*: **Whence, Galatea, why so gay?** (between Galatea and Corydon)(vol. 2: 319); **Whilst on your neck no rival boy** (between Lydia and Horace)(vol. 2: 336) and **Why is Terpander so pensive grown?** (between Philander and Terpander) (vol. 2: 353). The latter is a topical song which deplores the burning of the chapel at Whitehall, but ends with the happy thought that a better one will be built in its stead by the good and great Nicander, i.e., Sir Christopher Wren (Clarke 1947: 371).

In Blow's echo song **Stay, gentle Echo**, the same words are often repeated in a different sense, as when Philander complains, 'tis my pain, to love, and not find love again', whereupon Echo commands him to 'Love again!' In other cases a word is cut

in two, as in the examples already cited. Thus, at the end, Philander sings, 'Fail not to halt and know my will' and Echo promises, 'I will' (1684: 57-59).

2.3.3. Songs for two voices

In the seventeenth century English composers bent the principle of Italian monody in their dialogues to the needs of their native tongue. This inspiration is still more evident in their songs for two voices in which there is no dialogue element but rather continuous two-part vocal writing. Blow composed fifteen such songs for two voices.

The only one to be accompanied by obbligato instruments (two violins) is **Go, perjur'd man** (vol. 2: 107), a symphony song with words by Robert Herrick (1591-1674).

To judge from the number of surviving sources this seems to have been a very popular song. Seventeen contemporary manuscripts ended up in the British and Bodleian Libraries and the Fitzwilliam Museum. It was published four times during Blow's lifetime and a further eight times, the last publication being in 1965. It probably originated as a duet for two voices and continuo. Blow seems to have added violin parts in the late 1670s, and subsequently revised it several times. The version in the *Amphion* is the one with the most developed string passages.

In **Go, perjur'd man** Blow keeps more closely to an Italian model in the lavish use of passages in which each of a series of syllables is set with a pair of quavers. Suitable to the open vowels of the Italian language, the slurred pairs of quavers tend to become laboured when adopted in an English song. Blow adds a refreshing touch in bar 33 when he abandons the foreign idiom and gives a vernacular Scotch snap to the word 'beauty' (vol. 2: 107, bar 33).

Later on, in the instrumental interlude (bars 25-26), Blow writes a sequence, the first two bars of which are exact, but the rest differing in everything but rhythm. In general, it may be said that he tends to break away from a cut-and-dried sequence sooner than his Italian predecessors, or indeed the average composer of later centuries.

Clarke (1947: 385) suggests that the violin obbligati are such an integral part of these compositions that it is unfortunate that they were so often omitted in republications down into the nineteenth-century. Notable features in Blow's treatment of the instrumental parts are the manner in which the introduction establishes the stately rising motive of the principal vocal theme, the entrance of the voices (both at the beginning and after the interlude) while the harmony of the instruments is in full

progress, as well as the elementary, but expressive, character of the repeated notes which forms the basis of the fugal interlude.

All Blow's other independent, non-dialogue songs for two voices are accompanied by continuo only, and virtually all the words are sung by both singers except, in three songs which merit special attention. The first of these, **When artists hit on Lucky thoughts** (*On the Excellency of Mrs Hunt's Voice and Manner of Singing*), in keeping with its subject, opens with a soprano solo, which is one of Blow's most elaborate displays of melismatic virtuosity; the rest consists of a duet for two sopranos (vol. 2: 310).

The third of these varied duets, **Latently on yonder swelling bush** (vol. 2: 156), also has a soprano solo in the middle, but no element of recapitulation. Like **It is not that I love you less** (vol. 2: 155), it has a text by Edmund Waller. The erotic wreathing of the first is well captured by Blow's sensual duet and contrasts with the formal restraint of **It is not that I love you less**, but this time for solo voice.

2.3.4. Songs for more than two voices

In the group of eight compositions listed as 'songs for more than two voices' we find the common ground between Blow's lyric style, common in his solo songs and duets, and his ceremonial style, which reaches cantata proportions in most of his odes. Two of these works are for three voices throughout: **No, Lucinda, I swear** (vol. 2: 192), and Blow's setting of Dryden's amorous 'roundelay' **Chloe found Amintas lying** (vol. 2: 39). While **No Lucinda** consists of a simple, strict canon between the upper voices accompanied by a free vocal bass, the latter is a more elaborate and extended composition. There is a contrast of verse and chorus, achieved not by change of medium, but by change of texture. The verses are polyphonic, though the imitation is not strictly maintained and the chorus is purely homorhythmic, effectively expressing the feeling of the words 'Kiss me, dear, before my dying', by means of passionate, dropping slurs.

Chloe found Amintas lying is one of the few contemporary settings of Dryden's non-dramatic poetry. He labelled it 'Roundelay' i.e. a shepherd's dance. Blow gives each couplet its own appropriate and highly contrasting music, and sets it for three male voices and continuo. Holman (1993: 6) regards the result as a minor comic masterpiece, a late revival of madrigal techniques. The insistent and nostalgic return of the refrain 'Kiss me dear' permits us to consider this delightfully gallant trio, written in the full spirit of English Restoration, as a kind of rondeau. Amintas, who is languishing with love is redeemed from his agony by Chloe's kisses. The pointed

emphasis on the refrain (vol. 2: 41, bars 16-21) is highlighted by Blow's use of chromatic passages.

How I have serv'd (vol. 2: 123), **Whilst our peaceful flocks** (vol. 2: 343), and **Weep, all ye nymphs** (vol. 2: 305) are strophic solo songs with 'choruses' for three and four voices. The last, the 'chorus' 'Why should all things bow to love', is given unusual prominence by being placed before its attendant solo. A distinctive feature of this chorus is the canon which comes in again and again between the bass and the soprano, the inner voices accompanying the bass homorhythmically. The chorus, which can be sung at the beginning and then at the end of each verse, forms an agreeable frame for the soprano solo. The reader will note the characteristic turns of phrases with which Blow sets this rather grotesque lyric of love and death, rounding out a composition which is well suited for modern revival.

The lyric style is most highly developed in Blow's **As on Septimius' panting breast** (vol. 2: 21) which, in its complete version, is scored for three solo voices, three part chorus, and three part strings. In the earlier printed version the third voice appears only in the chorus; in the later, there is no third voice at all (*Theatre of Musick* vol. I, 1685: 66-73 and *Amphion Anglicus* 1700: 171-177). The British Library Catalogue of manuscripts places it in a separate category as a 'cantata', and it is indeed a cantata of considerable scope. It consists of the following sections: prelude, verse, interlude, soprano solos, chorus, prelude, verse, and interlude. The prelude and interludes are for the strings; the verses, for the soprano and bass; and the choruses for all together. The choruses are light, triple movements with no separate continuo part; the rest of the composition is in duple time with continuo.

In discussing Blow's shorter secular vocal forms, from short lyrics to virtual cantatas, we have seen how he exploits the possibilities of solo voices, chorus, and instruments in a manner filled with charm and variety. He combines all these elements on a grander scale in the most elaborate non-dramatic type of seventeenth-century English music, the ode.

3. THE EDITION

The term 'song' should perhaps be given a comprehensive interpretation. Perhaps 'vocal chamber music' would be a more apt description, since it must include dialogues, 'scenes' and duets, with or without obbligati for flutes (recorders) or strings. Except for theatre songs, most of these dialogues and 'chamber cantatas' appear to have been written exclusively for domestic use. Those that have been excluded are songs from odes performed before the court, or celebrations of St Cecilia's day and the single secular songs with Latin texts.

3.1. Sources

Although Blow was a very prolific composer, not all of his music was printed during his lifetime and only a small group of his songs was printed posthumously during the following, almost three hundred years.

A fundamental problem with any Restoration edition is that of attribution. Since so few autograph manuscripts survive, there is no certainty that all of the pieces in this volume were composed by Blow. In many cases we have only a single attribution in an unreliable source. The only autograph source of a secular song is **Ah, me undone** (*Lbl* Add. 31457, f.10b) which is not a separate song as Shaw and Wood (1997) listed it, but a few bars from the song **Happy the man, who languishing** (bars 15-34). From this single example it is obvious how much the published version printed by William Pearson in the *Amphion Anglicus* (1700) differs from the autograph. Judging by the short length (a mere seventeen bars from a total of eighty) coupled with the fact that it is without a bass line, it might well have been a brief sketch of what was yet to come. **Go, perjur'd man** (Ch.Ch. 23) might be an autograph manuscript. Shaw indicated on the cover of the MS that it could possibly be attributed to Matthew Locke (1622-77).

Clarke (1947: 797) doubted the authenticity of **Stubborn church division**. This song was also used as an incidental song in the play, *The Richmond Heiress* (1694). Although Clarke suggests that it might be by Solomon Eccles (1668-1735), both Shaw and Wood (1997) place it in their list of songs attributed to Blow. Seeing that it appears in two 1719 issues: *Songs Compleat, Pleasant and Divertive* and *Wit and Mirth; or Pills to Purge Melancholy*, where it is referred to as 'A Song To a Ground of Dr John Blow's' the Shaw/Wood decision seems to be the more probable.

When John Playford started (1652) with the publication of his *Select Musicall Ayres and Dialogues* many songs were printed, though several survive only in manuscript. Both John and Henry Playford, who published most of Blow's songs during his lifetime, were held in very high esteem. Spink (1992: 21) states that the success of

John Playford was a 'happy blend between musical enthusiasm and entrepreneurial instinct'.

Many songs exist in two or more printed or manuscript versions and, except where the composer's holograph survives, or in the case of an especially authoritative source, there is little likelihood of arriving at the composer's original version. In many cases two or more sources bear some authenticity but to take this matter too far would result only in yet another version. Even in the case of an autograph manuscript the readings often differ from those found in a published version. This provides a difficult choice, bearing in mind that, while the published versions may incorporate second and possibly better thoughts, they may also show signs of revision in order to up-date the style, or to make printing easier.

Details concerning individual items are given in the textual commentary. In the case of non-holograph sources, this usually means choosing the earliest literate version, though other considerations affecting the authority of the manuscript (such as origin) are also important. It should be remembered that almost every version of a song, no matter how corrupt by comparison with the (unknown) original, represents one which was put to some function; whether for performance, study purpose or as a mere curiosity we do not know, but it fulfilled some purpose at a given time. As such, it has an authority of its own which demands respect.

Having decided on a particular version (mostly guided by the list compiled by Shaw and Wood), I have aimed at presenting a version according to modern conventions of notation, indicating seeming 'mistakes' but not providing a realisation of the figured bass.

A problem that had to be dealt with in several instances was the illegibility due to the very thin paper of some of the books, which made it difficult to distinguish between the notes written on either side of the page. **Fill me a bowl, a mighty bowl** in *The Theatre of Musick Book IV* (1687) is an example of a song beset with such problems.

Secular vocal music for the home, printed in the composer's lifetime, includes the well-known *Amphion Anglicus*, a composition for one, two, three or four voices. Songs and catches were published in the following contemporary collections:

Choice Ayres and Songs, Books II, III, IV, and V (1678-94)

A Third Collection of the New Songs, words by D'Urfey (1685)

Catch that catch can (1685)

The Theatre of Music, Books I-IV (1685-87)

The Banquet of Music, Books I, II, III and V (1688-91)

Joyful Cuckoldom (1690? -1696?)

The Gentleman's Journal (Sept. 1692 to July 1694)

Mercurius Musicus (1699)

Twelve New Songs (1699)

Second Book of the Pleasant Musical Companion (1701)

Supplement of the *New Catches* to the same (1702)

A few collections of similar though uncertain date, possibly published shortly before Blow's death, are:

Songs Compleat, Pleasant and Divertive, Books I and II (1719)

Catch Club or Merry Companion, Parts I and II (1720?)

Jovial Companions (1720?)

3.2. The editorial procedure

Thirteen of these songs have never been printed and exist only in manuscript form in special collections in museums or libraries in England and Scotland and are therefore effectively inaccessible to the general public. Only one autograph manuscript exists and the rest are holographs. Most of the other songs were printed in the seventeenth or early eighteenth century in song collections of *The Gentleman's Journal* (London, 1692-4) and, as they have not been reprinted since, are not readily available.

G.E.P. Arkwright (1864-1944) devoted two volumes of his *Old English Edition* to Blow, one volume containing *Venus and Adonis*, the other a group of selected songs. One of these was **The Self Banished**, 'which achieved perhaps greater celebrity than even his best-known anthems' (Shaw 1936: 1). Five songs were published in *The Old English Edition* (London, 1900), but the only recent edition is that of Michael Pilkington; *Ten Songs for high voice* (London, 1979). When considered in relation to Blow's total output of secular songs, this is quite insufficient ground on which to assess the merits of a composer's importance in the evolution of the musical art.

Spink's (1974: xviii) principles (governing the choice of primary sources, and the extent to which other versions are dealt with) were followed. They are:

- Where a single holograph or an especially authoritative source survives this has been adopted; a general note on how other versions differ has been appended, alluding to certain points of interest but attempting no thorough list of variants.
- Where two especially authoritative sources survive, one version has been chosen, with significant differences noted in the commentary.
- If the composer's autographs or supervised publications are lacking, the oldest literate version has generally been chosen, bearing in mind the superiority of certain sources (sometimes of a later date) which might lead to a preference for these versions to earlier ones.

In a few cases many notes may differ between sources in some respect, either in pitch or rhythm. In all cases where this was possible, the following information is given:

- i) the earliest source of the poem, if known,
- ii) the musical sources, copy-text first,
- iii) a brief discussion of the sources
- iv) any substantial variant readings.

In formulating editorial procedures for this edition of Blow's secular songs the following *Musica Britannica* editions were used as guidelines:

Anthony Lewis and Harold Watkins Shaw: *John Blow; Coronation Anthems, Anthems with Strings*, *Musica Britannica* VII, 1953.

Ian Spink: *English Songs 1625-1660*, *Musica Britannica* XXXIII, 1971.

Bruce Wood: *John Blow, Anthems II: Anthems with Orchestra*, *Musica Britannica* L, 1984.

Bruce Wood: *John Blow, Anthems III: Anthems with Strings*, *Musica Britannica* LXIV, 1993.

Barry Cooper: *John Blow, Complete organ music*, *Musica Britannica* LXIX, 1996.

In addition to this, John Caldwell's *Editing Early Music* (1985) was also consulted.

This edition is intended to make Blow's secular songs more available to students and scholars of the Restoration period and Blow, in particular.

Editorial practice employed is as follows:

3.2.1. Titles

In most cases no title was given by the composer or publisher, therefore the first line of the text is regarded as the title. In a few instances (e.g. **The Self Banished**) a title was given, in most cases that of the poem that was set. In these instances both titles are given.

3.2.2. Clefs and staves

Clefs and staves have been standardised. The six-line stave was used in some cases and the violin key occurred in a few works. For increased readability, the tenor clef has been replaced by the treble clef (in 4 songs: e.g. in **For Honour and glory**, vol. 2: 100), or by the bass clef (in 3 songs, e.g. in **Shepherds, deck your crooks**, vol. 2: 260). This editorial change was made without changing the register. [The Restoration performing practice allowed free adaptation of the voice type and pitch. The result of this practice is obvious when listening to three renderings of the same song by 20th century recordings by specialist groups. When comparing the compact disc recordings by *The Arcadian Academy* (1995), *Consort of Musick* (1987) and the *Parley of Instruments* (1993) of the same song (e.g. **It is not that I love you less**), this becomes apparent.]

3.2.3. Time signatures

Time signatures were used 'without total consistency' in English printed editions from the 17th up to the 19th century (Chew 1980: 383). This inconsistency is quite apparent when comparing different publications of songbooks. For example, the O time might be represented by any of the following: O, C3, C, C , 3, 3i or 3/2. Time signatures have therefore been modernised. They have been changed so that all of the C and C movements remain unreduced (the two signs denote the same in this music) and barred in 4/4. Nine different time signatures for triple time can be found in the different manuscripts and contemporary publications and a list of these time signatures is given in the textual commentary.

From 1500 onwards, triple time was often indicated by the application of *sesquialtera* (3/2) or, *tripla* (3/1) proportion and not by perfect mensuration. These were thought of in relation to the basic mensuration of the piece, which was normally C rather than C. The effect of these proportions was to increase the speed of triple-time music in relation to that of duple. The inconsistent and somewhat odd way in which the 'proportio' was used can be seen in the song **When from the old chaos**, 1687 (bar 42) where 6/3 is used for a faster tempo than the first section in a 3-time signature. These

editorial additions are indicated either in the music or in the textual commentary at the end of the song edition.

3.2.4. Key signatures and accidentals

Modern key signatures have been used in the songs, omitting the duplication of the octave sharps and flats. Where a song is in a minor key and the leading note occurs without an accidental, either the absence of that accidental is intended (in which case an editorial neutral sign needs to be inserted) or the omission is a mistake. Redundant accidentals are normally omitted and the modern practice where accidentals remain valid for the bar is followed, whereas in the sources an accidental usually implies only to the following note and any repetitions of it. Sometimes it does also imply a note later in the bar, in which case it is left as given in the source. An editorial accidental has therefore been inserted. The natural sign is used instead of the flat or sharp to cancel those respectively.

3.2.5. Note values and notation

Note lengths have been regularised, where appropriate. The following guiding principles were observed in deciding note values to be adopted:

- i) rate of chord change by the minim and crotchet, the latter predominating
- ii) vocal declamation in quavers

Dissimilar notation between sources has been standardised. The last note of a song, whatever its value, has been treated as filling or completing a single bar. Pauses have been kept as given; where occurring in one part only, a pause has been added to the others.

Editorial suggestions concerning accidentals have been put in square brackets above the relevant note. These suggestions have not been listed in the textual commentary.

3.2.6. Barring

Barring has been systematised. Original double bar lines have been retained. Double bars, with or without dots, used originally to divide the strains of a song, have been given as an undotted double bar. It is clear that performers themselves had the option to repeat certain sections. The presence of dots did not necessarily mean repetition or their absence repetition. In a performance any section could be repeated but where a *dal segno* sign was given in the source, the first and second time bar repeat system has been used. Double bar lines, which have been added editorially at changes of key

signature or time signature, are marked with a horizontal dash between the staves. Editorial bar lines are indicated with dotted lines.

3.2.7. Ties, slurs and beams

Where notes in the bass are tied within the same bar (for example, when two minims tied are written instead of a single semibreve), this apparently unnecessary detail has been reproduced. In some cases, at least, it seems as though this is of significance, implying a reiteration or change of chord on the second of the tied notes.

Slurs are shown as required by the underlay, but only when quaver or semiquaver beams are broken or non-existent. This permits many redundant slurs to be dispensed with, not only those linking unbeamed quavers (normal in the typeset musicprinting of this period, and common in manuscript sources), but also those linking crotchets in triple time (when halved, these have become quavers and are thus beamed together). Where the source gives a dotted note across the bar line, the modern tied over note has replaced this.

Editorial slurs and ties are slashed with a cross line. Where a holograph score survives, all notes, accidentals, slurs and ties omitted from it are shown as editorial, even if they appear in secondary sources. Any other editorial additions are printed in smaller print or in square brackets. Where the original ties possibly give an indication of articulation, as often happens in the basso continuo, it is given according to the source.

Blow seems to have avoided unusual beaming patterns. Original beaming of quavers and semiquavers has been modernised. To improve clarity of rhythms the voice parts are beamed according to the *tactus* as suggested by Caldwell (1985: 70), but, where time signature permits, the basso continuo, which has a much less complicated rhythm, has been beamed according to double the *tactus* value. As Caldwell states, it is not always practical in early vocal music to keep strictly to one beaming pattern.

3.2.8. Figured bass

The figured bass has been standardised according to the modern accidental convention (i.e. substituting the natural sign for sharp and flat signs where these function as a natural), but not otherwise modernised. It has not been expanded or realized.

3.2.9. Ornamentation

Ornaments have been placed above the notes and not below, as they are frequently indicated in the sources. In some sources the line through the note stem is also used. From contemporary treatises it is clear that the position of the ornament did not affect its meaning.

3.2.10. Texts and text underlay

Texts, or poems, also seem to differ to smaller or greater extent from source to source. Often these versions divert from the standard texts, and sometimes alter or obscure the original meaning. Where the text in the song differs from source to source, an effort has been made to trace the original poem. It must also be borne in mind that the composer possibly changed texts slightly for the sake of musical effect or personal reasons. It is therefore quite impossible, unless it is an autograph source, to make the correct choice. Nevertheless, in order to preserve the musical literary integrity of the copy-text, the text has not been altered.

Letter shapes, punctuation and abbreviations found in the sources have been modernised and elisions provided as required by the underlay. The underlay of English texts in the Restoration, as well as the following era with composers such as Handel, present many difficulties. It was common practice to put 'weak' syllables of words on the first beat of the bar. This is now regarded as idiosyncratic of the English vocal music of that era. Caldwell (1985: 43) states that 'the manuscript reading is the ultimate authority'. Where part of the text is missing or deficient, it has to be dealt with in accordance with the available text. The underlay of verses other than the first frequently is poor, sometimes bordering on the absurd. Where it has been impossible to adjust to present a reasonable resemblance to the source, it is given as a separate verse, as suggested by Caldwell (1985: 43). Original spelling has been retained. Caldwell advises that it seems to be the musical edition itself which provides the best context for preserving the old spelling, since it can retain distinctions between one voice-part and another. Where music and text have been published separately, as is the case with a number of the songs printed in *The Gentleman's Journal*, it is given as such.

For literary details of these poems set by Blow, modern editions of their authors may be consulted. Except for obvious spelling mistakes no changes have been made to the text even where it differs from the original poem, leaving room for the composer's licence to make changes. Many of the lesser known poets' verses appear in the following publications: *Seventeenth-Century Lyrics* (London, 1928); J.P. Cutts'

Seventeenth-Century Lyrics (Reading, 1956), and *Seventeenth Century Songs and Lyrics* (Missouri, 1959) *Penguin Book of Restoration Verse* (1968), *Treasury of Unfamiliar Lyrics* (London, 1983).

Minor differences and variants, including accidentals, obvious misreading, and omission of ties, slurs and ornaments in secondary sources are generally not listed, except where they are considered to be significant.

4. TEXTUAL COMMENTARY

4.1. Introduction

All songs are for solo voice, unless otherwise indicated.

The bold numbers indicate the source used in this thesis.

The following abbreviations, as suggested in *New Grove* (Sadie 1980), and Caldwell (1985) are used:

Part names:

C	cantus
Ct	countertenor
A	altus
T	tenor
B	bassus
bc	basso continuo (instrumental bass)
v	voice
vv	voices
vn(s)	violin(s)

Note values:

m	minim
cr	crotchet
q	quaver
sq	semiquaver
cr.	dotted crotchet (etc.)
cr-rest	crotchet rest (etc)

Pitch:

Following the example of the *Musica Britannica* names of notes, the Helmholtz notation system is used in this edition. Middle C is shown as c', with c'', c''' and C respectively denoting one and

two octaves higher and one and two octaves lower. Each octave symbol is in force from its C to B above.

Clefs:

bass clef	F^4
alto clef	C^3
treble clef	G^2
French violin clef	G^1

Key signatures:

k-s	key signature
t-s	time signature
P	proportional sign
M	mensuration sign

Original time signatures have been represented in accordance with principles adhered to in the series *Musica Britannica* (1993). Additional adjustments had to be made in order to represent all the time signatures used in this song collection.

♢	by	♢
♤	by	♢
2 and C	by	C
C	by	$\frac{4}{4}$ or $\frac{4}{2}$
♢	by	$\frac{3}{4}$
O3	by	$\frac{3}{4}$ or $\frac{6}{4}$
3	by	$\frac{3}{4}$ or $\frac{3}{8}$
3i and C3i	by	$\frac{3}{4}$, $\frac{6}{4}$ or $\frac{3}{2}$
♢3, ♢3 and C3	by	$\frac{3}{2}$, $\frac{6}{4}$ or $\frac{3}{4}$
$\frac{3}{8}$	by	$\frac{3}{8}$ or $\frac{3}{4}$
$\frac{3}{4}$	by	$\frac{3}{8}$, $\frac{6}{8}$, $\frac{3}{4}$ or $\frac{3}{2}$,
$\frac{6}{4}$	by	$\frac{6}{2}$, $\frac{6}{4}$ or $\frac{12}{8}$
$\frac{6}{3}$	by	$\frac{3}{8}$ or $\frac{6}{8}$

Ornamentation:

The *gruppetto* sign (♯) is retained. This indicates an upper note trill (Wood 1984: xxxii).

Other:

Repetitions are written out as 1st and 2nd time bars instead of the *dal segno*-sign.

LH later hand (insertion by a subsequent scribe)

om. omitted

illeg. illegible

When a name or word is put in square brackets (e.g. Orethea [Orithea], As [whilst]) it indicates use of different forms of spelling or words in the sources). When the author of the text is not indicated, the author is unknown.

4.2. Textual commentary

PAGE	BAR	COMMENTARY	PAGE	BAR	COMMENTARY
		Ah, me undone (see under Happy the man who languishing)	4		All my past life
1		Alexis, dear Alexis			<i>Love and Life</i>
		<i>A pastoral Elegy on the Death of a Lovely Boy</i>			Song from 'The True Constancy'
		(Thomas Flatman 1637-1688)			(John Wilmont, Earl of Rochester 1648-1680)
		Lbl Add. 29397 , 33234, 33235		⁵	1685 , 1700a, 1719, 1783, 1890, 1905, 1909b
		³ 1684			
1	¹ 1	c in B has been changed from A to C	5		Amintor on a riverside
	² 4	q. in C is changed to cr. to fit into metre		⁵	1683
	¹ 5	"	5	1\2	LH ligature brackets in bc
	³ 10	bc. e in MS and A in publ.		³ 9	m. changed to cr.
	² 11	q. in C is changed to cr. to fit into metre			
	² 17	q. in C is changed to cr. to fit into metre	6		And is my cavalier return'd?
	17/18	barline added			1700
	³ 18	tied m added in C			with 2 rec
2	² 21	q. in C is changed to cr. to fit into metre		¹ vns in G	² transposed to G
	² 22	sq. changed to q.			3i to 3/4
	² 31	2nd q in C e'' in publication but f'' in manuscript	8	³ 40	c''' in the 2nd recorder part was added
	35	C3 given as 3/4 metre			
	42	no note in C manuscript, g is editorial	15		And now the Duke's march
3	¹ 48	q. changed to cr.			<i>The Duke of Gloucester's March</i>
	³ 60	cr. g added in C to fit text and metre		¹⁰	1695
	63	bc. sign taken as inversion indication			
	65	repeat bar instead of Dal Segno-sign	16		As Celadon and Chloris
				⁷	1679

PAGE BAR COMMENTARY

17		Ask not the cause why the sullen spring
		<i>Song to a Fair young Lady going Out of the Town in the Spring</i>
		(John Dryden 1631-1700)
	⁴	1699 , 1932
17	³ ⁴	C changed to F in the bassus
18	³ ⁴	C changed to F in the bassus
19		As on his deathbed Strephon gasping lay
		<i>A pastoral Elegy on the Earl of Rochester</i>
		(Thomas Flatman 1637-1688)
	⁴	1681
19	6,7,8	LH ligature brackets in bc
	9	C backfall indicated as acciaccatura
	17	C3 as 6/4
	⁵	18 it is suggested that a g-natural should be used
20	24	LH bracket first 4 notes of C
	28	"
21		As [whilst] on Septimius' panting breast
		<i>Ode; Acme and Septimius out of Catullus</i>
		(Abraham Cowley 1618-1667)
		2vv, 2vn, bc
		Lbl Add.22100, 33287; MU MS 120, 1685 ⁵
		1700

PAGE BAR COMMENTARY

		As [whilst] on Septimius' panting breast
		The same, without violins
		Lbl Add.14399, 29397, 33234
23	41	3i changed to 3/4
		It is presumed that the bc and B are in unison during <i>chorus</i> sections.
24	² 49	Incorrect L.H suggestion in v.part ignored
	56 ¹	Editorial D suggested in bass
27	105	No t-s in vns.
	106	3i changed to 3/4
29		At looser hours in the shade
		<i>Horace to his lute</i>
		1700
30	29	6/4 is changed to 12/8
31 , 35	⁴	LH correction in bc <i>e</i> to <i>f</i>
	44	3i changed to 3/4
33	³ 82	The sharp was used to cancel the flat.
	³ 85	B must be read as a flat
	⁴ 88	use of the natural sign is assumed
	⁹ 89	the flat used in one octave should be used in the lower octave
34		Boasting fops who count the fair
		(Peter A. Motteux 1663-1718)
		GJ Sept.1692; 1696, 1714, 1720, 1979

PAGE BAR COMMENTARY

PAGE BAR COMMENTARY

35 **Born with the vices of my kind**

To Cynthia

(Thomas D'Urfey 1653-1723)

⁵
1689, 1933

35 4, 5, 24 The natural signs before f' in the cantus
were probably omitted.

18 notation of note values corrected

36 8, 12, LH asterisks in C probably indicating
27, 31 ornamentation.

37 **Bring my mistress**

⁵
1689

O3 given as 6/4

37 ⁶
6 the melody was changed to a similar
pattern as in

bar 26

39 **Chloe found Amintas**

Roundelay, words by John Dryden,

(Thomas D'Urfey 1653-1723)

3vv

1700

41 16, 35, 6/4 given as 6/2

47 63 3i is given as 3/2 and not 3/4 to retain
written time values. Tempo should be
increased here to reflect the *tripla*
character.

48 72 3i is given as 3/2 (reason as above)

52 **Church scruples and jars**

On the Affairs Abroad and King Williams Expedition

(Thomas D'Urfey 1653-1723)

1706, 1719

No bc is given in either of the two
sources.

53 **Clarinda's heart is still the same**

MU MS 118

No time signature given in MS.

Text almost illeg.

53 Editorial pause added.

54 **Clarona, lay aside your lute**

1700, 1938, 1979

54 3 F-natural in the bassus to prevent aug. 2nd

11 LH correction in bc: e changed to d

55 ¹
25 A' -flat needed in this E-flat major
passage

56 **Come, fill the glass**

A Song in Imitation of Anacreon

2vv

1700

60 58 To avoid a time signature change for one
bar the note values are doubled.

PAGE BAR COMMENTARY

- 61 **Come, Poetry, and with you bring along**
For Her Majesty, Queen to King Charles
(Abraham Cowley 1618-1667)
3vv
Lbl Add. 33234; Ch.Ch.350 ⁷1688
t-s 3 given as 3/4
Notes rather illeg.
3 given as 3/4
- 62 46 LH asterisks
probably indicate grace notes.
49 O is used to indicate proportional
(tempo) change from C in source. The
first is given as C and the second as C.
- 66 **Could softening, melting looks prevail**
⁶1687
- 67 **Draw out the [thy] minutes twice as long**
Lbl Add. 19759, MU MS 118 (melody only), ⁵1683
MU MS has only the first verse set to music
whereas ⁵1683
gives both verses written out.
- 67 ³4 MU MS: cr f'' added
10 of publication (1683) ⁵shows written out
grace notes in C (q instead of cr)
16 MU MS have same notes in C but in
different order.

PAGE BAR COMMENTARY

- 69 **Employ'd all the day still in publick affairs**
Song for the Music Society
2vv
1700
3i given as 3/4
- 71 ⁴62 Juxtaposition might be printing error.
- 77 **Euridice, my fair**
A Dialogue between Orpheus and Euridice
(Thomas Flatman, 1637-1688)
2vv
Lbl Add.14399
⁷1688, 1909A
Sources are identical
- 81 **Fain would I, Chloris, ere I die**
⁵1683, 1979
- 83 **Fair Lady, so strong are the charms**
⁴1678, ⁷1679
C3 (Unusual) given as 3/4 to retain the
tripla -character
- 83 ³5 *g# used in MU MS 118 is preferable to
a#
¹9 *b used
in MU MS 118 is preferable in the cantus

PAGE BAR COMMENTARY

86		Fairest work of happy nature
	⁵ 1689	³ 1699 1719
87		Fair nymph, that to the wanton winds
		3vv
		<i>Lbl</i> Add.22100, Ch.Ch.23
		No time signature is given in manuscript.
97		Farewell, my useless scrip
		<i>The parting, a Pastoral by a Lady</i>
	⁴ 1699	
97	6, 19	natural in the cantus. *It might be more natural to retain the f
98		Fill [Make] me a bowl, a mighty bowl
		<i>The Cup, An ode of Anacreon, Paraphras'd</i>
		(John Oldham 1653-1683)
	⁵ 1687	
		Source rather illeg.
98	¹ 2	F changed to G in bassus
	4	C. illeg.
	11	bc. illeg.
	15	bc. illeg.
100		For honour and glory
	⁷ 1691	
100	3, 4	*F4 clef is used instead of C3

PAGE BAR COMMENTARY

102	56	The 3 c' s in the altus were retained because of text but the B's on the 2nd and 3rd beat proved a better harmony.
		Note pecculiat chords in bars 55-57
103		Go, perjur'd maid
		2vv
		1700; 1700B; 1746; 1763; 1770
103	^{3,4} 7	c- naturals are implied by the figuration
107		Go, perjur'd man
		(Robert Herrick 1591-1674)
		2vv, 2vns, bc
		<i>Lbl</i> Add.22099, 22100, 30382, 33234, 33235, 33287;
		Ch.Ch. 23, 628
		1683, 1700
		Go, perjur'd man
		The same, without violins
		<i>Lbl</i> Add.19759 (S. only), 31455
		Bodl. Mus.c.26, Bodl.Sch.c.96,e.450
		Ch.Ch. 527, MU MS 118, 120, DLC M1522
	⁵ 1683	⁵ 1687, 1700B, 1742, 1744, 1763, 1770, 1810, 1818
113		Grant me, ye gods, the life I love
		(Abraham Cowley 1618-1667)
	⁷ 1688	; 1979

PAGE BAR COMMENTARY

- 113 4, 27 The editorial natural sign in the cantus confirms the published version.
- 114 27 s.q. in cantus corrected to q.
- 115 **Great Queen of Love, behold**
A Dialogue between Cupid and Venus
3vv
Lbl Add. 14399
11 3i given as 6/4
- 116 11 Rhythm adjusted.
41 Note values were corrected
- 117 72 F# 's are suggested in accordance with the previous bars.
- 118 **Happy the man, who languishing**
Sappho to the goddess of Beauty. Address'd to the Duchess of Grafton
1700
Ah me ! undone (excerpt, bars 15-34, from **Lbl Add. 31457** (Tune only), 1700
Many significant differences between the 'rough sketch' (Blow's autograph) and the contemporary publication. The most obvious is that of bars 11-13 where the melody line is completely different to the corresponding bars: 25-27.
- 122 ⁴
2 Backfall in the cantus indicated
9 sb. changed to m.

PAGE BAR COMMENTARY

- 123 **How I have seav'd**
(‘Colonel’ Salisbury) (Robert Cecil Earl of Salisbury 1536-1612)?
with Chorus a 3
Lbl Add. 14399; Ch.Ch. 350
⁵
1687
- 123 3 Natural sign omitted in bassus
- 124 39 The chorus is set for ‘*Alnus, Medius, Bassus, & Continuo Basse*’.
- 126 **If I live to be [g^{now}] old**
The Wish
(Walter Pope d. 1714)
⁹ ⁵ ⁴ ³
1685, **1685**, 1686; 1699; 1719; 1783; 1897
- 126 20 illeg. Source 1686⁴ was used to complete this bar
23 Two e's from the 1685 changed to c' of the 1686 publication.
24 bc illeg. transparency of paper causing double image.
- 127 33 Flat omitted in the cantus.
36-38 LH bracket joining 3 m. together.
- 128 **If I my Celia could persuade**
(George Etherege 1635?-1691)
2vv
1700, 1962
t-s 3 given as 3 8

PAGE BAR COMMENTARY

130 75³ e''-natural suggested in the cantus in accordance with the imitating altus in bar 76.

131 If mighty wealth

A translation out of Anacreon

MU MS 120;

1686³; 1700; 1812

132 49-26 3i given as 3/2

134 72 3i given as 3/8

136 I little thought

Love's Ingratitude: A song on ingratitude

(Abraham Cowley 1618-1667)

1687⁵

136 11-20 O3 given as 3/4

138 46 C3 given as 6/4

140 Illustrious day, what glory canst thou boast

A Song for ye Queen's birthday

Lbl Add.22100, *Ckc* Rowe 22

140 1 6/4 provided by editor

141 21² b'-flat suggested to avoid juxtaposition

31 3i changed to 6/4

142 48 C# suggested as used in neighbouring bars

PAGE BAR COMMENTARY

143 I'll tell thee, my Celia [Sylvia]

Lbl Add.19759; 29397

1681⁴

t-s C 3 given as 3/4

144 In Caesar all the joint [ye joynt] perfections meet

Ge R.d.47

144 4, 12 Gruppo sign to be performed as upper-note trill.

145 22⁴ d' # suggested in accordance with bass figuring

27 3i in bc. given as 3/4

147 In vain, brisk God of Love

S or SB

Lbl Add.19759; 29397; 33234; MU MS 118

1683⁵

147 18, 30- 32 LH brackets for melismas

19 b'-natural suggested in accordance with the suggested a-minor harmony

23, 24 MU MS cantus differs in two notes from the published version. The printed version gives a more embellished melody line

149 It grieves me when I see what fate

with 1vn

1700

PAGE BAR COMMENTARY

150 17 P O which implies a faster tempo

152 60, 63, LH the word *Violin* written in.
72, 75

155 **It is not that I love you less**

The Self-Banished;

(Edmund Waller 1605-1687)

1700; 1852; 1871; 1884; 1888; 1900; 1909; 1910, 1915, 1924,
1929, 1930, 1979

3i given as 3/4

156 **Lately on yonder swelling bush**

The bud

(Edmund Waller 1605-1687)

2vv

1700

3i given as 3/4

156 12³ B-natural added to comply with the cantus
and bass figuring

162 **Leave to him all our cares**

⁶
1687

162 4¹ q.-rest corrected to c.-rest

2
11 Missing c. corrected according to bar 29

PAGE BAR COMMENTARY

166 **Let equipage and dress despair**

A Song on the Court-Game Basset

(George Etherege 1635?-1691)

⁵
1683

166 4² illeg.

167 **Let us drink to the well-wishers [willeas]**

A Glee

2vv

⁴
1685, MU MS 118

167 O.3 given as 3:4

⁴
The 1685 does not give a k-s. MU MS
provides a f-sharp k-s.

1 MU MS start s upbeat with q and cr

3 The MU MS has a g'' as second note in
the melody.

7 f# is suggested as is used in bars 6 and 9

22 A #- sign has been added before the f in
the cantus.

168 **Long by disdain has Celia strove**

Sung from 'The Lucky Chance' (Aphra Behn), 1687

('Colonel' Ousley)

2vv

⁵
1685

168 4-6 Barely legible

18 The chorus (see text: verse II) repeats

PAGE BAR COMMENTARY

		from here.
170		Lovely Salina [Lonely Selina]
		Sung from the 'Princess of Cleve'
		(Nathaniel Lee 1651-1692)
		Lbl Add. 29397; 33234; MU MS 118
	⁵	1683
		Manuscript- version gives the words <i>Lonely Selina</i> and is in F major.
170		t-s: published version C.3 given as 6/4.
	3 ¹	c" in cantus changed to b' as given in MU MS 118
	2 6	g# is suggested to avoid an augmented 2nd
171	25	*Manuscript has a raised dominant (d#) note in the melody.
172	31 ³	Repeat sign in MU MS 118
173		Lysander I persue in vain
		<i>A Mad Song</i>
		1700
173	5	The t-s 3i is given as 3/4
174	25 ²	Editorial figuring change: #3 instead of #6
177	81	3/4 is given as 6/8
	82-84	3 at the beginning of each bar seems to indicate a triplet figure.

PAGE BAR COMMENTARY

179		Mighty Sir, 'tis you alone
		<i>Song on the king's birthday</i>
		Lbl Add.19759 (melody only)
		(According to an inscription in the book Charles Cambelman might have been the copyist.)
		The date June 9.1685 dates the MS.
179	8	*The MS has a b
	24	The ending on the dominant seems to suggest and Da Capo with the Fine in bar 14 on the tonic.
180		Morpheus, the humble god
		(John Denham 1615-1669)
		2vv
		1700
		3i given as 3/4
185		No, Lesbia [Lisbia], no you ask in vain
		<i>The Queen's Epicedium</i>
		(Henry Herbert 1654-1709)?
		1695⁹ ; Ch.Ch. 836
		Latin version of title given at the end of the song in the Ch.Ch MS: <i>Incassum, Lesbia, incassum rogas.</i>
		3i given as 3/2
		*rhythmic mistakes editorially corrected.
188	78 ¹	The flat is implied by that in the previous bar.
189	81 ¹	The flat is implied by that in the precious

PAGE BAR COMMENTARY

PAGE BAR COMMENTARY

		bar.
	85	3i given as 3/2
192	No, Lucinda, I swear	
	3vv	
	<i>Lbl</i> Add. 30933, 33239	
	Ch.Ch. 1215, MU MS 118	
	<i>Och</i> Mus.1215(2)	
	Note that the <i>Lbl</i> Add. 33239 manuscript indicates repeats as is given in this edition. This MS makes frequent use of the rhythm: c. q c , instead of three crotches as seen e.g. in the cantus in bar 6 and 13 in the <i>Och</i> Mus.	
193	16, 17	*The 2nd repeat bars of the <i>Och</i> Mus. are missing and were completed by uses of <i>Lbl</i> Add. 33239.
194	No more the dear, the lovely nymph	
	(Peter A.Motteux 1663-1718)	
	GJ, Oct.1692	
		3i given as 3/2
194	³ 1	The c'' in the cantus might be a printing mistake. When compared to bar 5 it seems more appropriate and more melodious.
	8	The # in the cantus will prevent an augmented 2nd.
197	Of all the torments	
	<i>A love song</i>	
	(William Walsh 1663-1708)	

		1700, 1979
		3i given as 3/4
199	43	3i given as 3/4
201	O love, that stronger art than wine	
	Sung in 'The lucky Chance' (Aphra Behn)	
	('Colonel Ousley')	
		⁵ 1687
		³ Clef sign for melody line: C
202	28, 29	Illeg. Missing bars provided from the 1687 publication.
202	30	O3 given as 3/4
204	O, Nigrocella	
	The fair lover and his black mistress	
	(Henry Herbert 1654-1709)?	
	<i>Lbl</i> Add.33234, Eg.2960	
		⁶ 1691, 1700 , 1900
		6/4/ given as 3/2
207	85	The only indication of a figuration in the voice part. This probably indicated how the note should be graced.
209	Orethea's [Oritheas] bright eyes	
	<i>A Song for Two Voices</i>	
	2vv	
	1700	
		3i given as 3/4

PAGE BAR COMMENTARY

- 213** **O, turn not those fine eyes away**

A single song

1700

3i given as 3/4
- 217** **O Venus, daughter of the mighty Jove**

Sappho to the Goddess of Love

Lbl Add. 32099

1700

3/4 is given as 3/2
- 217** 16 The f''# seems to be intended as an exclamation.
- 223** 124 3/4 given as 3/2
- 224** 140 *Key changes here without prior indication to G major.

6/4 is given as 6/4 (12/8).
- 225** 163 3i is given as 3/4
- 228** **Philander, do not think of arms**

Myrtila to Philander, designing for Flanders

Lbl Add. 22099 (melody only for 'flute', in F major).

Ch.Ch. 389

⁵
1699 , **1700**, 1700B; 1979
- 230** **Phyllis [Phyllis], accept a broken [stubborn] heart**

MU MS 118

⁵
1683

PAGE BAR COMMENTARY

- C3 given as 3/4
- 230** 12³ B-natural in the bassus will prevent juxtaposition with the cantus.

22¹ Same as above.
- 231** **Phyllis I must my needs confess**

⁶
1687

3i given as 6/4
- 232** 22⁶ The G- natural would provide a more natural chromatic bass line.
- 234** **Pleasures by angels unenjoy'd**

⁵
1685

Song rather illeg.
- 234** 1 bc starts incorrectly on B

3 notes illeg.

9 notes illeg.
- 235** **Poor Caledon [Celadon], he sighs in vain**

Loving above himself

with 2vn, bc

1700

3i given as 3/2

Ct written in C³, transcribed to G² in edition

PAGE BAR COMMENTARY

244 Poof Mariana long in vain

Lbl Add. 19759; MU MS 1181681⁴

The MU MS is the main source in this edition. With the exception of a few accidentals the two manuscripts are identical. The extra notes in the bc of the 1681 publication gives insight into the expansion of the bass line by the adding of passing notes, and repeated notes and dotted rhythms.

244 3¹ *d#'' only in MU MS3⁴ *c#'' only in MU MS12¹ *c#'' only in MU MS

245 Prithee die, and set me free

Kellsea Coom

(Sir John Denham 1615-1669)

2vv

1700

3i given as 3/4

246 37¹ Rhythmic mistake: Cantus cr should be q

247 Return, fair Princess of the blooming year

1687⁵

O3 is given as 3/4

248 41 ♩ is given as ♩

250 Sabina has a thousand charms

*A love song**Lbl Add. 22099*, 1700, 1938

PAGE BAR COMMENTARY

252 Shall all the buds

2vv, chorus

Lbl Add. 19759 (S. only), *Lbl Add. 22100*, 33235

MS possibly in the hand of Mr Dobbin (1682)

No t-s given in MS

Lbl Add. 19759 show the following differences when compared with *Lbl Add. 22100*:

252 1² Cantus: e' instead of d'3⁴ Cantus: d'' instead of c''4² Cantus: g'# not g' natural

254 48 3i given as 3/4

258 She, alas, whom all admir'd, is dead

1687⁶

3i is given as 6/4

260 Shepherds, deck your crooks

3vv

1700, 1900

1937(The same without chorus)

Ct written in C³ transcribed to G² in this edition.

260 11³ g#' would fit into the A-major harmony implied by the figured bass261 19³ G# in the bassus is implied by the figured bass.262 33³ C² -clef in the altus changed to G

PAGE BAR COMMENTARY

266 Shot from Oninda's baigthen eyes

⁵
1685

267 Since the Spring comes on

A pastoral song

⁵
1687; 1905

O is given as C

267 12 3 is given as 3/4

268 52 LH *obbligato*

269 68 O is given as C

91 t-s 3 is given as 3/4

270 117 O is given as C

272 Stay, gentle Echo

A Dialogue between Philander and Echo

2vv

Lbl Add.14399 in the hand of Matthew Locke

³
1684

Echo's part is editorially put in [] to avoid confusion between the two voices.

C is given as 4/2

275 65 A number of corrections and words written below the text make this bar difficult to decipher. The ⁵1685 publication was used to clear up uncertainties.

PAGE BAR COMMENTARY

276 Stafe, humay, and noise

Lbl Add.19759 (melody only), MU MS 118

⁶
1685

O given as C

276 10 *Rhythmic mistake in publication editorially corrected.

12 f#'' given in the two manuscripts but not in published source.

277 Stubboan church division

A song to a ground of Dr John Blow's

Sung in 'The Richmond Heiress' (1694) (Thomas D'Urfey 1653-1723)

1719A

The words and notation are given separately in these publications.

279 Tell me no more you love

1700, 1960, 1979

3i given as 3/8

281 Tell my Stæphon that I die

Song from 'The Loyal General' (1680)

(Nahum Tate 1652-1715)

⁵
1683

281 ⁴₅ E-flat probably taken for granted in Bassus

21/22 LH ligature joining the two f's in the bc

PAGE BAR COMMENTARY

282		The great Augustus like the glorious sun
		Song from 'The Royalist' (1681/2)
		(Thomas D'Urfey 1653-1723)
		with chorus a2
		⁶ 1683
		C3 is given as CTT
		Rhythmic inaccuracies throughout caused frequent illogical t-s changes. Editorially adjusted according to the 1682 publication.
283	31	³ Ct written in C transcribed in G ²
		t-s C3 is given as 3/2
285		The world was hush'd
		(Thomas D'Urfey 1653-1723)
		⁷ 1691
285	15	Rhythmic mistakes corrected according to that given in MU MS 118.
	² 17	c# added in cantus as found in MU MS
286	32	g#'' omitted in cantus
	37	³ C -clef in bassus transcribed to F ⁴ to simplify reading.
	¹ 43	b'-natural would avoid an unaccounted augmented 2nd.
	44	Last bar provides an incomplete ending and might imply a repetition. A suggested solution may be to read it as a Da Capo with the Fine at bar 19.

PAGE BAR COMMENTARY

287		Thou flask once fill'd with glorious red
		Sung in the 'The Committee' (c.1700)
		(Sir Robert Howard 1626-1698)
		GJ Feb. 1693 , 1700B
		3i given as 3/4
287	1	*Note value changed from c. to m.
	16	Pause editorially suggested at the end of the recitative-like first section.
289		Though the [our] town be destroy'd
		(Thomas D'Urfey 1653-1723)
		<i>Lbl Add.</i> 29397; 33234
		⁶ 1688
		O3 given as 6/4
290		Tir'd with destroying
		<i>Lbl Add.</i>14399 in the hand of Locke.
		3i given as 3/4
290	² 22	b'-natural suggested to avoid augmented 2nd according to similar melodic pattern in bar 17.
		*Locke indicated that the words of the second verse fit in from bar 7.
292		'Tis not my lady's [ladies] face
		(A. Richard Brome d. 1652)?
		⁷ 1679
		C3 given as 3/4

PAGE BAR COMMENTARY

293 To me you [y'ave] made a thousand vows

A Pastoral Dialogue between a Man and His Wife

Sung in the 'The Rival Sisters' (1696)

(Robert Gould d. c.1695)

1700

3i given as 3/4

293 30³ F-natural indicated by figured bass

297 138³ The f' being the fourth of the V⁷ th comes as a surprise but is probably an example of word 'painting' on the word *envy*.

298 164² e''-flat is suggested in the cantus in this B-flat major passage. The same would apply for the imitation in the following bar in the altus.

301 243² *LH correction from A to C in the altus.

303 Vain are thy chaums, fair creature

1686⁴

C3 given as 3/4

In this publication the Altus and Bassus were printed on the same page but with the Bassus upside down. This was a practice which featured in a few songbooks. Singers who sat or stood on opposite side of a table could read the music comfortably this way called the 'Table lay-out' (Krummel 1975: 106).

Minor rhythmic adjustments had to be made to line these two parts for this edition.

The first two bars indicate the use of bc. It is assumed that the bc will be the same as the bassus-part.

t-s C3 is given as 3/4

PAGE BAR COMMENTARY

304 We all to conqu'ring beauty bow

The Perfection; A new Song to the Duchess of Grafton

(Thomas D'Urfey 1653-1723)

1685⁷, 1719A, 1979

305 Weep, all ye nymphs

Sung in 'The Princess of Cleve' (1689)

(Nathaniel Lee d. 1692)

1685⁸, 1699⁶ (solo only), 1719 (solo only)

The 1685⁵ publication is almost completely illegible.

O given as C

306 What is't to us who guides the state?

An Ode in Imitation of Quid Bellicocus Cantaber

Sung in the 'The History of Adolphus' (1691)

(John Grubham Howe 1657-1722),

1700, 1900, 1979

307 27² A triplet was used to accommodate the 3sq. in the source. Seeing that the 1700-source is rhythmically accurate this has been retained but had to be formulated in modern notation.

308 33 3i given as 3/4

44¹ Printing error in bassus corrected: F changed to D.

309 97 A pause would be appropriate here before the repeated last 'codetta'.

PAGE BAR COMMENTARY

- 310 When artists hit on lucky thoughts**
(Robert Howard 1626-1698)
On the Excellency of Mrs Hunt's Voice and Manner of Singing
2vv
1700
- 312** 46 3/4 is given as 3/2
- 314** 71 *Clashes between voices can be regarded as remnants of the *musica ficta* practice.
- 319 Whence, Galatea, why so gay?**
A Pastoral Dialogue Complaining the Princess's [Anne's] Birthday Was Not Celebrated, Feb. 1698
2vv
1700
- 319** 42 *The d# in the bassus is an obvious printing error.
- 320** 14 3/4 is given as 3/8
- 326 When from the old chaos**
Ch.Ch. 350
1688⁷
3 is given as 3/4
- 327** 41 6/3 is given as 3/8 The use of 6/3 here is an indication of the obscure way in which time signatures and proportio signs were used.
- 328 When I drink my heart is possesst**
A song for two voices

PAGE BAR COMMENTARY

- 2vv
1687⁵, 1700
- 332** 92¹ Natural sign in altus (as is used in Bassus) left out by printer.
- 336 Whilst on your neck no rival boy**
A dialogue between Horace and Lydia; Hor. Lib.3 Ode 9
2vv
1700
- 336** 8² C-natural is suggested to provide the melodic minor descending scale passage.
- 337** 26 3i is given as 3/4
28¹ E-flat is suggested to confirm the B-flat tonality implied by the previous bar.
- 340** 109 3i is used here as a *proportio*- sign to indicate a slower tempo in addition to the instruction, *Slower*.
- 341** 135³ Editorial b'-flat added as suggested by the same note in the following bar.
- 343 Whilst our peaceful flocks**
2vv
MU MS 118
Manuscript text almost illeg., especially in bars 24–27 The first 16 bars have the tune only with no bc.
- 343** 17 *Cho. a 2 voc.* No bc figuration has been given. It is not certain whether the second part is for two voices and bc, or for voices

PAGE BAR COMMENTARY

		only.
	17	3i given as 3/4
	³ 25	b'-flat suggested to comply with Dorian implication of this passage.
344		Whilst you vouchsafe your thoughts to breathe
	⁷ 1695	
345	25, 26	clef changed to F ⁴ ³ *C
	29, 30	* same as above
346	47, 48	*same as above
348		Why does my Laura shun me?
		<i>The Grove: a Song to a Minuet</i>
	1700	
		3i given as 3/4
350		Why does the morn blushes rise?
		(Thomas D'Urfey 1653-1723)
	⁵ 1683	MU MS 118
351		Why, Flavia, why so wanton still?
		<i>Flavia grown old</i>
	1700, 1900	
		O given as C
352	38	3i given as 3/4

PAGE BAR COMMENTARY

353		Why is Terpander pensive grown?
		<i>A Dialogue between Philander and Terpander upon the Burning of White-Hall Chappell, 1698.</i>
	2vv	
	1700	
		³ Ct C transcribed to G ²
356	50	3/4 given as 3/2. This seems to be a <i>proportio</i> - indication for a slower tempo.
	² 53	The E# -sign here fulfils the role of a natural sign after the previous g-minor section.
	54	*LH corrections
	56	[?] The sharp in the figuration supposedly has the function of a natural-sign after the g-minor section.
257	78	² G -clef used instead of C ³ in the cantus.
258	² 87	G-natural in the altus would comply with the melodic form of the scale.
362		Why weeps Asteria?
		(Henry Herbert 1654-1709)?
	⁷ 1688	, 1700
		3i given as 3/4
363	39	LH <i>Slow</i> written in.
	41, 42	E-natural in the bassus is suggested as implied by the imitating passage in the cantus.
	43	LH <i>Slow</i> written in.

PAGE BAR COMMENTARY

366		Will fair Panthea's cold disdain
	2vv	
		⁷ 1688
366	63	Natural sign added to avoid an augmented 2nd.
367	24	3 is given as 3/4
369		You, whom cruel Sylvia charms
		<i>A Song set by Dr Blow, the Words fitted to the tune</i>
		(Peter Motteux 1663-1718)
		GJ, July 1694

PAGE BAR COMMENTARY

371		You wrong me, Sylvia, when you cry
		('ML.M') ?
		GJ, March 1693
	6/3 [!]	this strange combination of time signature and <i>proportio</i> sign is given as 6/8
371	9	f#'' suggested in cantus as used in bar 7.
	20	Curled brackets are used in manuscript above melismas.
	24	B-natural in bassus added as used in the surrounding bars.

5. CONCLUSION

This edition contains the total output of secular songs (109) composed by John Blow. The criteria used for selecting these songs were the content of the texts, the occasion it was composed for, the instrumental setting and length of the work. A 'song' is thus regarded as a short song; in this case the longest consists of 277 bars. (See the dialogue **To me you made a thousand vows**, vol. 2: 298) which is a vocal composition for one to three voices based on a secular text with (in almost all cases) accompaniment by theorbo lute or harpsichord. Five songs have additional instrumental parts for either one or two recorders or two violins (e.g. **Poor Celadon, he sighs in vain**, vol. 2: 235). Songs forming part of a bigger work, e.g. the ode, are excluded. Items used in plays but not composed with the intention of being used as incidental music to the play are included (e.g. **Long by disdain has Celia strove**, sung in *The Lucky Chance* [1687], vol. 2: 168).

The 109 songs were composed either for entertainment in the courts of Charles I and II, James II, King William and Queen Mary, or Queen Anne. Songs were also used in political propaganda probably linked to the court (e.g. **Strife, hurry and noise**, vol. 2: 276). From 1680 onwards there was a strong tendency to compose and publish songs for domestic use or public entertainment. The taste of the musically minded Charles II played a significant part in the demand for songs of this nature. Qualities that arose from this influence are: swooping scales of rapid semi-quavers, dotted trochees over a wide range, jagged leaps, lengthy florid passages, varieties of intricate rhythmic patterns.

Many of the secular Restoration songs can be classified as domestic vocal music. These songs, mostly verse settings in lighter vein, were a relatively new genre at the point in time. One of the characteristics of the 'domestic song' is the use of the continuo for which the lute, with its intricate tablature part, was replaced by the theorbo as the main accompaniment instrument. Furthermore, most of these songs did not require a trained voice, as regarded in the modern sense. The phrases tended to be short, sustained notes seldom occurred, the compass seldom exceeded that of an octave and extended florid passages were rare. Dance songs with short lines of regular length and mostly in strophic forms are typical of this genre. Sweet voices with clear diction were preferable to volume. Blow's melodious **It is not that I love you less** (vol. 2: 155) and **Fairest work of happy nature** (vol. 2: 86) can be placed in this category.

'Wordpainting' had been a component in song for 150 years and by 1700 reached a point of high sophistication and also of banality. Word declamation played an

important part in Blow's songs. The chains of sighs, melismas, rising roulades, chromaticism to express hope or despair, jagged rhythms, militaristic fanfares and recitative rhythmic pattern for narrative effects played a major role in the composition and were often the cause of the 'unwarrantable licentiousness as a contrapuntist' which Burney referred to. The success Blow achieved with his songs in which he made use of the 'straightjacket' of the ground bass, proves that composition for him was by no means a random 'throughing about of note', as Burney suggested. Here we find balanced thought, imitation, variation and accurate handling of complicated rhythmic schemes, as can be seen in **Leave to him all our cares** (vol. 2: 162) and **Why, Flavia, why so wanton still?** (vol. 2: 351).

Blow's singable, tuneful melody, often with a lyrical quality, distinguished him from the majority of his contemporaries. One of the 'constraints' that Blow handled with great skill was that of composing with a particular singer in mind, e.g. Anne Bracegirdle (1671-1748), Arrabella Hunt (?1645/50-1705 and John Gostling (c1650-1733). Blow composed songs to cater for their excessive registers and virtuoso skills. **In Caesar all the joint perfections meet** (vol. 2: 144) is an example of the successful handling of running melismas over two octaves especially composed for the bass Gostling. Blow's preoccupation with the solo voice resulted from such considerations as the taste of the king, the taste of the audience, the presence of a particular performer and the nature of the texts.

A large number of songs could well have been commissioned for a specific event, like the Queen's birthday, (e.g. **Illustrious day, what glory canst thou boast** – a song for the queen's birthday, vol. 2: 140), the burning down of Whitehall (**Why is Terpander pensive grown?**, vol. 2: 353), or the death of an important person (e.g. **As on his deathbed Strephon gasping lay**, a pastoral elegy on the death of the Earl of Rochester, vol. 2: 19). The social climate in which Blow composed these songs provides a further perspective for understanding this genre. The research into this aspect by Rooley (1989 and 1999) provides many interesting facts. Through documents and diaries, as well as the dedications in the *Amphion Anglicus* (1700), he came to the conclusion that Blow had a close personal relationship with his royal patrons Mary and Anne who were both well taught and interested in music. Such high esteem was afforded to Blow that he did not have to 'lower himself' to composing popular masques for the masses. The fact that Blow only wrote one masque is often used as an argument to prove his incompetence as a secular vocal composer. The research by Rooley proves quite the opposite.

Except for the thirteen songs which only exist in manuscript form all these songs were published at least once in a contemporary publication (Day and Murrie, 1940). They

either appeared as an item in a song anthology, or as additional material in a journal), e.g. **No more the dear, the lovely nymph** (Gentleman's Journal, Oct.1692, vol. 2:194). The single publication which contains the largest number of Blow's songs is the *Amphion Anglicus* (1700) which *inter alia* contains 48 secular songs. The Playfords were the main publishers of Blow's songs.

This body of songs is a true reflection of the Restoration song in as much as they show the use of typical English word-tone relationships as displayed in the long melismatic passages, examples of English word painting as advocated by Simpson (1667) and Morley (1597), juxtaposition, the simultaneous use of the ascending and descending minor scale, remnants of modal tonal systems, suspensions and use of parallel fifths and octaves. Dance metre (*steppa tripla*) features strongly. Blow's songs display the conventional harmony and melody structure that was inherited from the Elizabethan era. Added to the native English song and folk tune tradition, one can trace the stylistic influence of the *nuove musiche* from Italy as well as France, this being the result of a large number of immigrant composers who settled in England towards the end of the 17th century. Furthermore there was the musical influence brought over from France after Charles II's sojourn at the court of Louis XIV - the main influence perhaps being that of the *Vingt-quatre violons du Roi*. Blow's songs can be seen as a distillation of the genre of the period. These compositions reveal elements not only of the Italian and the French Baroque, the contrapuntal style of the Elizabethan and Jacobean composers, the declamatory styles of the Commonwealth and the Restoration, but also the folk song elements of Scotland (**Sabina has a thousand charms**, vol. 2: 250).

The songs range in quality from melodious 'art songs' with settings of a high quality texts (e.g. **No, Lesbia, no you ask in vain** vol. 2: 185, the setting of a Henry Herbert verse) to raucous and rather silly tunes with insipid texts (e.g. **If I live to be old**, vol. 2: 126). There seems to be a tendency for secular songs composed for court use take of higher artistic value. This inequality in Blow's songs seems to be characteristic of his total oeuvre, as Watkins Shaw (1949: 142) points out:

A truer criticism of Blow would probably point to his unequal level, even within his best works... he sometimes disappoints by his failure to maintain quality. That said, the fact remains that he is not only the most important figure in the school surrounding Purcell but a strongly individual member of it, a minor master with a place of his own in the European music of his day.

In comparison to the secular songs Blow's output of sacred vocal music seems to be of a higher standard. The best is probably the motet *Salvator mundi salva nos* (also an

example of domestic vocal music) and *Gloria patri, qui creavit nos* (both in autograph in *Ochs Mu.14*). Blow composed only 13 sacred songs - the remainder of sacred vocal music being anthems and services. The Italian influence is prevalent in all of these vocal compositions.

Our perception of all Restoration composers is too often coloured by our image of Purcell. Rooley (1999: 45) remarks on the fact that the term 'Purcellian' is often used to describe English music of the 1690s, when it might be equally accurate to refer to it as 'Blowish' or even 'Ecclesian'. Until there is equal access to the works of Purcell's contemporaries, a truly comparative study will be impossible. Blow's songs in particular provide an excellent encapsulation of the Restoration vocal style. Blow can be seen as a central and influential figure in the Restoration period, having been a court composer for nearly forty years and having educated a generation of highly regarded composers such as William Croft and Jeremiah Clarke during his long career as Master of the Children.

The 20th- and 21st-century listeners' mindset and point of reference influence their evaluation of Blow's songs. Rooley (1987) explains:

Our age is separated from his [Blow's] by a yawning gulf - sophisticated men and women of Blow's time trembled in awe at the power of music, while we turn it on and off with easy, careless will. Try listening with the uncluttered directness of one of Blow's audience...

The only compositions which have yet to be studied in order to obtain a complete picture of Blow's oeuvre are his 'ditties' and catches. As in the case of the songs some of these are available only as manuscripts and in contemporary publications. The question of Blow's contribution towards the so-called *Broadsheet* has merely been touched upon. The realisation of the secular songs would also contribute towards a greater understanding of this genre and make them more accessible for performance. Research into the secular songs of contemporaries of Blow, for example John Eccles (1668-1735) and Daniel Purcell (c.1663-1717) would make comparative studies more viable. With the renewed interest mainly generated since the 1990's through the work of Peter Holman and Anthony Rooley, musicologists, performers and music audiences may increasingly become aware of the significance of these songs.

6. INDEX TO SOURCES

Blow's secular songs can be found in a variety of sources, both MS and printed/published. The majority of relevant MSS are in the British Library, London, the remainder in other British libraries or in the USA, as listed below. In all cases, as was customary, the songs formed part of collections. Of the published songs listed in the RISM catalogues the earliest dates from 1678. The most important source is the *Amphion Anglicus* (1700).

6.1. Manuscripts

The following manuscripts contain secular songs by Blow, classified according to the libraries in which they are kept:

British Library:

Additional MSS

Add.14399

Paper: 2nd half of the 17th century, folio

Compositions for 2 or 3 voices and 3-part chorus, with a bass for harpsichord.

Presented by Vincent Novello (Sept. 9th, 1843) having previously belonged to Benjamin Goodison, who gave it to Benjamin Hunt.

Songs for a treble voice, with bass fig. for harpsichord except no. 13 (unacc.), No. 1-7 In the hand of M Locke.

Songs by Locke, Lawes, Gregory, Humfrey, Blow, Lanier and Capt Cooke.

f.19v Tir'd with destroying (in the hand of Locke)

f. 20v How I have serv 'd

f.31v Whilst[as] on Septimius'

f. 33 Stay Gentle Echo

f.34v Great Queen of love

f.36v Euridice, my fair

Add.19759

Paper circa 1681 (in which year the manuscript belonged to Charles Campelman). Small folio.

Songs without accompaniment.

It also contains an Anthem, sacred songs, and a dance tune (after 1681).

Songs by (J?)Hart, Banister, Blow, Grabu, Humphrey, H.Purcell, (T?) Farmer, Turner, Staggin, Price, Draghi, Shadwell, Baptista (Lully) and King.

f.4 I'll tell thee, my Sylvia

f.7v Mighty Sir, 'tis alone to you

f.7v Poor Mariana

f.8 Strife, hurry and noise [noyse]

f.11 Draw out the[thy] minutes

f.22 Shall all the buds (s.only)

f.38v In vain, brisk god

f.43 Go, perjur'd man (s.only)

Add.22099

Paper circa 1704-1707. Folio.

Songs mostly with a figured bass, in score, by English composers and Italian composers connected with England.

Songs by Croft, Bassano, Barret, Purcell, Bononcini, Courtville, Eccles, Tosi and Blow.

f.71v Go, perjur'd man

f.73 Sabina has a thousand charms

f.73v O Venus, daughter

f.75v Philander, do not think of arms

Add. 22100

Paper: circa 1682. Folio

Songs with chorus, etc. for various occasions, with accompaniments for strings unless the contrary is stated. Except for no.1 they are by Dr John Blow.

f.26 Fair nymph, that to the wanton winds

f.40v Go, perjur'd man

f.54v Illustrious day

f.111 Whilst[as] on Septimius'

f.120 Shall all the buds

Add.29397

Paper: circa 1682-90. Narrow oblong, duodecima.

Book plate of Ralph Symphon.

The manuscript also contains an anthem and a sacred song.

Songs for the most part unaccompanied, but occasionally with a bass for harpsichord, in score.

Many are taken from John Playford's *Choice Ayres*

and *Dialogues*, 1675-1685, *The Theatre of Musick*, 1685, and other collections of that period.

Indexes at the beginning and end of the volume by Thomas Oliphant.

f.3v I'll tell thee, my Celia

f.94v Whilst on Septimius'

f.89v Why does the morn

f.85v The great Augustus

f.83v In vain, brisk god

f.82 Lovely Selina

f.80v Though the[our] town be destroy'd

f.66 Alexis, dear Alexis

Add. 30382

Paper: 1678-86. Folio

f.31v Go, perjur'd man

Add. 31455

Paper: after 1713. Folio

Bass part and basso continuo

III, 12; IV, 26v Go, perjur'd man

Add. 31457

Paper: Late 17th century. Folio

f.10v Ah me, undone: (The catalogue describes it as: 'Melody only of what appears to be a song in the hand of Dr Blow (autograph)'. It is, in fact, an excerpt from the song 'Happy the man who languishing').

Add. 33234

Paper c.1680-82. Folio.

Many later owners: e.g. P. Fussel, organist of Winchester Cathedral, William Patter, and Vincent Novello.

The manuscript includes sacred and secular compositions:

Songs with a bass (unless the contrary is stated) apparently in the hand of Charles Morgan of Magdalen College, Oxford who owned the manuscript in 1682. Songs by Banister, Battista [Lully], Blow, Bowman, Draghi, Estwich, Hart, Purcell, Reggio, Stradella, White and Wise.

f.3v Though the[our] town be destroy'd

f.49 Go, perjur'd man

f.83 Come, poetry

f.123v Lonely Selina [Lovely Selina]

f.127v In vain, brisk god

f. 143 Whilst[as] on Septimius' breast

f.161v Alexis, dear Alexis

f.170v O, Nigrocella

f.128 Why does the morn

f.147 Peaceful is he and most secure

Add. 33235

Paper Late 17th century. Folio.

Songs with a bass for harpsichord.

f.50 Alexis, dear Alexis

f.55v Shall all the buds

f.67v Go, perjur'd man

Add. 33239

Paper early 18th century. Folio

Canons in score

f.130v No, Lucinda

Songs by Blow, Byrd, Greene and Purcell.

Add. 33287

Late 17th century

f.2 Go, perjur'd man

f.3v Whilst[as] on Septimius'

Egerton MSS

Eg. 2960

Paper: Late 17th century. Folio

f.61v O, Nigrocella

Bodleian Library, Oxford

Bodl.Mus.c26

Paper: 17th century and early 18th century. Folio.

f.134 Go, perjur'd man

Bodl.Mus.Sch.c.96

Paper: 2nd half of 17th century. Folio.

f.5v Go, perjur'd man

Bodl.Mus.Sch.e.450

Paper: 2nd half of the 17th century. Folio.

f.41v Go, perjur'd man

6.1.1. Christ Church, Oxford

Ch.Ch. 23 / RISM record 81

f.7v Fair nymph, that to the wanton winds

f.11 Go, perjur'd man

Ch.Ch. 350

f.20v Come, poetry

f.11 How I have serv'd

f.16 When from the old chaos

f.3v Why weeps Asteria

Ch.Ch. 389

f.2 Philander, do not think of arms

Ch.Ch 527

f.2 Go, perjur'd man

Ch.Ch. 628

A score book of sacred and secular music by Blow, Humfrey and Purcell, finely written in Blow's hand.

f.7v Go, perjur'd man (includes a string part in the score)

Ch.Ch. 836

f.7 No Lesbia, no you ask in vain

Ch.Ch.1215

f.3 No Lucinda

6.1.2. Fitzwilliam Museum, Cambridge

MU MS 118 (30G20) circa 1680

A collection of MS. songs, bound with various published collections, ff.43 written.

p. 11 Draw out the minutes

p. 20 No, Lucinda

p. 21 Clarinda's heart (Although the origin is indicated as uncertain it is most probably by Blow)

p. 28 Go, perjur'd man

p. 34 Poor Mariana

p. 35 Strife, hurry and noise

p. 44. Whilst our peaceful flocks (Song with chorus).

p. 49 Why does the morn

p. 51 Let us drink to the well-willers

p. 53 Phillis, accept a stubborn heart

p. 58 In vain, brisk god

p. 84 Lovely Coelina[Selina] (On a ground bass) This is indicated as 'by anon.' in the catalogue of the music in the Fitzwilliam Museum. This is definitely 'Lovely Selina' by John Blow.

MU MS.120 (30G24) circa 1728

p. 75 Go, perjur'd man

p. 85 If mighty wealth

p. 156 Whilst [as] on Septimius

**6.1.3. Rowe Memorial Library,
King's College, Cambridge**

Ckc Rowe 22

f.174 Illustrious day, what glory canst thou boast
[for the Queen's birthday]

There is no conclusive indication of whose hand the music is written - possibly in the hand of a member of the Gostling family.

The general condition of the book is good. The dimensions of the book are 170mm x 200mm.

**6.1.4. Euing Music Collection,
University of Glasgow**

Ge R.d.47 /RISM records 67, 99

The manuscript is bound together with 14 other pieces and is catalogued as the 'Book of Songs'. With an inscription, that reads 'for the unparallel'd Nigrocella' at the beginning of the text, the book also included the bookplate of William Gostling (1696-1777) displaying the family insignia. Counting five songs attributable to John Blow (4 songs are 'extracts' from odes) there are also other works by James Hart and Pietro Reggio. Late 17th and 18th century.

f.6v In Caesar all the joint perfections meet

f.29v Alexis dear Alexis

**6.1.5. Library of Congress,
Washington DC**

DLC M1552. B case

f.3v Go, perjurd man

DLC uncat. 'Songs and Duets: Autograph. Manuscript of Dr Blow and Henry Purcell'

f.18v Go, perjurd man

f.20v If mighty wealth

6.2. Printed works

6.2.1. Contemporary publications

Catalogue numbers with superscript numerals are from *Recueils Imprimés* (RISM) XVI^e-XVII^e siècles (1960) and include publications 1678⁴-1699⁶. The RISM catalogue for the 18th century (1964) does not provide catalogue numbers. The DM number used refers to the Day and Murrie bibliography (1940) catalogue numbers from **1678⁴** (DM 46) up to publications of 1720 (DM 242). Where the year date is given in bold without superscript it refers to the year of publication as found in the catalogues of the British Library. B-numbers refer to works listed in the RISM *Einzeldrucke vor 1800, Band 1* (1971).

The format and amount of pages of each publication are given after the full title and publisher.

Folio: implies that each original sheet of paper was folded only once, to make four pages of two leaves (folios) joined together at the spine. These are normally taller than they are wide (i.e. in upright format). It refers to a page size larger than ±250/200mm.

Quarto: together with the 'folio' the principal format of early music. It requires a second fold across the centre of the sheet of paper at right angles to the first. The vertical side of a volume in quarto is still longer than the horizontal, although in many cases the two are nearly equal than in folio volume.

Octavo: each paper is folded three times after printing, to produce eight folios of 16 pages. (±200/130mm)

Oblong: landscape format. In all the oblong formats the first fold is made parallel with the longer side. Subsequent folds alternate direction.

Oblong quarto: the second fold produces pages of the proportions familiar with the present-day organ and piano-duet music. This was a very popular format for 16th- and 17th-century operatic music.

Duodecimo: A format including twelve leaves, folded four times. The leaf is always upright. This was not a common form and was used to make small volumes of pocket books (Krummel 1990: 510-513).

Printed songs appear in the following sources, arranged according to date of publication:

1678⁴ / DM 46

New ayres and Dialogues, composed for Voices and Viols, of Two, Three, and Four Parts, Together with Lessons for Viols or Violins by John Banister...and Thomas Low (London: Printed by M.C. for H Brome, 1678).

Octavo, 200 p.

68 songs by Banister, Beedom, Blackwell, Blow, Brandreth, Coates, Coleman, W.G., Farmer., Gamble, Hart, Hawney, Jenkins, H.Lawes, W.Lawes, Lowe, Moss, Porter, H.Purcell, Quarles, Stafford, Turner, W.G., Wallington, Webb, 'William', Wise, E.Y., G.Y., and anon.

Note: according to Sir John Stainer, the signatures show that this was intended to be bound with Simpson's *Compendium of Practical Musick*, 1678.

pp. 150-4 Fair lady, so strong

1679⁷ / DM 48

Choice Ayres and Songs to Sing to the Theorbo-Lute or Bass-Viol, Being most of the Newest Ayres and Songs Sung at Court, and at the Publick Theatres, Book II (London:

Printed by Anne Godbid and are sold by John Playford at his shop near the Temple, 1679).

Folio, 72p.

79 songs, by Banister, Blow, Cobb, Farmer, Forcer, Grabu, Gregory, Hart, Humphrey, Locke, Marsh, Moss, Pack, H.Purcell, Staggin, Turner, Wallington and anon.

pp. 22-23 Fair Lady, so strong

p. 44 'Tis not my lady's face

p. 48 As Celadon and Chloris

1681⁴ / DM 55

Choice Ayres and Songs to Sing to the Theorbo-Lute or Bass-Viol, Being most of the Newest Ayres and Songs Sung at Court, and at the Publick Theatres, Book III (London:

Printed by A.Goodbid and J.Playford, Junior and sold by John Playfords and John Carr, 1681.) Folio, 65 p.

59 songs, by Blackwell, Blow, Farmer, Forcer, Gibbons, Grabu, Gregory, Hart, Humphrey, H.Purcell, Reading, Staggin, Turner and anon. (RISM contributes only 2 of these songs to Blow.)

p. 31 I'll tell thee, my Celia

p. 51-52 As on his death-bed

p. 54 Poor Marianna

1683⁵ / DM 59

Choice Ayres and Song to Sing to the Theorbo-Lute or Bass-Viol, Being most of the Newest Ayres and Songs Sung at Court, and at the Publick Theatres, Book IV (London: Printed by A. Godbid and J.Playford, Junior and are sold by John Playford and John Carr, 1683).

Folio, 92 p.

77 songs, by Abell, Banister, Baptist, Blackwell, Blow, Farmer, Forcer, Gregory, Hart, Lanier, Locke, Pack, Paisible, H.Purcell, Rogers, Snow, Taylor, Tudway, Turner, and anon.

p. 11 In vain, brisk god

pp. 26-27 Draw out the [thy] minutes

p. 27 Phyllis accept a broken heart

pp. 28-29 Lovely Selina

p. 69 Fain would I, Chloris

p. 70 Tell me Strephon

p. 71 Amintor on the riverside

p. 72 Let equipage and dress

p. 73 Why does the morn

pp. 78-79 Go, perjur'd man

1683⁶ / DM 64

A New Collection of Songs and Poems by Thomas D'Urfey (London: Printed for Joseph Hindmarsh, 1683.)

Octavo, p. 92.

53 songs, by Blow, Draghi, Farmer, Grabu, Locke, Pack, Turner and anon.

pp. 19-25 The great Augustus

pp. 85-89 We all to conqu'ring beauty bow (words only)

1684³ / DM 68

Choice Ayres and Songs to Sing to the Theorbo-Lute or Bass-Viol, Being most of the Newest Ayres and Songs Sung at Court, and at the Publick Theatres, Book V (London: Printed by J.Playford, Junior and are sold by John Playford and John Carr, 1684).

Folio, p. 68.

57 songs, by Baptist (=Draghi), Blow, Croone, Damascene, Farmer, Fishburne, Forcer, Hart, Humphrey, King, Kingsley, Pack, H.Purcell, Roffey, Stafford, Staggin, Turner, and anon.

pp. 50-57 Stay, gentle echo

pp. 60-63 Alexis, dear Alexis

1685⁴ / DM 73

Catch that Catch Can; or, The Second part of the Musical Companion, Being a Collection of New Catches, Songs, and Glees Never Printed Before (London, Printed by J.P. for John Playford, 1685).

Quarto, 30 leaves unpaginated.

70 songs, by Aldrich, Blow, Forcer, Frost, Hilton, Ives, Jackson, Lawes, Lenton, Locke, Moss, Pizzing, Playford, H.Purcell, Reading, Roffey, Smith, Tudway, Turner, Wise, and Anon.

no. 63 Let us drink to the well-willers

(Six compositions by Blow appear in this work of which one is a song and five are cathces.)

1685⁵ / DM 78

The Theatre of Music; or a Choice Collection of the Newest and Best Songs Sung in the Court and Public Theatres, the Words Composed by the Most Ingenious Wits

of the Age and Set to Musick by the Greatest masters in That Science, with a Theorbo-Bass to Each Song for the Theorbo or Bass-viol: Also symphonies and Retornels in 3 Parts to Several of Them for the Violins and Flutes, Book I (London: Printed by J.Playford for Henry Playford and R.C., 1685).

Folio, 76 p.

59 songs, by Ackroyde, Blow, Damascene, Draghi, Farmer, Forcer, Goodwin, Hall, King, Pack, H.Purcell, Roffey, Tudway, Underwood and anon.

p. 23 Shot from Orinda's brighter eyes

p. 26-27 Pleasures from angels unenjoyed

p. 36 Long by disdain

p. 47 Weep all ye nymphs

pp. 50-51 If I live to be old

p. 58 All my past life

1685⁶ / DM 79

The Theatre of Music; or a Choice Collection of the Newest and Best Songs Sung in the Court and Public Theatres, the Words Composed by the Most Ingenious Wits of the Age and Set to Musick by the Greatest masters in That Science, with a Theorbo-Bass to Each Song for the Theorbo or Bass-viol: Also symphonies and Retornels in 3 Parts to Several of Them for the Violins and Flutes, Book II (London: Printed by J.Playford for Henry Playford and R.C., 1685).

Folio, 52 p.

36 songs, by Ackroyde, Blow, Damascene, Draghi, Farmer, Forcer, Goodwin, Hall, King, Pack, H.Purcell, Roffey, Tudway, Underwood and anon.

p 38 Strife, hurry and noise

1685⁷ / DM 80

A Third Collection of New Songs Never printed Before, the Words by Mr D'Urfey...with Thorow-Basses for the Theorbo and Bass-Viol (London: Printed by J.P. for Joseph Hindmarsh, 1685)

Folio, 28p.

12 songs, by Ackroyde, Blow, Courteville, Draghi, Lenton, H.Purcell, Turner, and Anon.

pp. 16-17 We all to conqu'ring beauty bow

(RISM refers to two songs by Blow. The song *Here is the rarity of the whole fair* is part of a court ode and therefore not listed.)

1685⁹ / DM 74

A Choice of 180 Loyal Songs. All of them written since the Two Late Plots (viz.) the Horrid Salamancan Plot in 1678 and the Fanatical Conspiracy in 1683, Intermixt with Some New Love Songs to Which is Added the Musical Notes to Each Song (3rd ed., London: Printed by N.T., 1685).

Folio, 192 leaves paged irregularly.

59 songs, by Ackroyde, Blow, Damascene, Draghi, Farmer, Grabu, Gregory, Hart, King, Lenton, Pack, H.Purcell, Reggio, Roffey, Snow, Taylor, Turner and Anon.

pp. 234-35 If I live to be [grow] old

This publication contains 3 of Blow's compositions of which two are part of court odes and therefore not listed.)

1686³ / DM 86

The Theatre of Musick, Book III (London: Printed for Henry Playford and R.C. and sold by Henry Playford and John Carr, 1686) Folio, 56 p.

40 songs, by Ackroyde, Blow, Brown, Courteville, Damascene, Draghi, Hart, Hawkins, Humphrey, King, H.Purcell, Roffey, Snow, and Anon.

pp. 49-52 If mighty wealth

1686⁴ / DM 85

The second book of *The Pleasant Musical Companion Book* being a collection of select catches and songs, and Gleees, for two and three voices (2nd ed.; London: Printed for John Playford, 1686).

Oblong quarto, 47 leaves.

94 Songs. by Banister, Blow, Brown, Farmerloe, Farmer, Isaack, Jackson, Lenton, Locke, Moss, Playford, H.Purcell, Reading, Roffey, Smith, Tudway, Turner, Wilson, Wise, and Anon.

3rd part:

no.4 If I live to be[grow] old

no.5 Vain are thy charms, fair creature

(RISM refers to 5 compositions by Blow. Three are catches and therefor not listed here.)

1687⁵ / DM 94

The Theatre of Musick, Book IV (London: Printed by B.Motte, for Henry Playford, 1687).

Folio, 88p.

53 songs, by Ackroyde, Aleworth, Blow, Courteville, Damascene, Draghi, Farmer, Gore, Hart, Hawnay, Jackson, King, Locke, Marsh, H.Purcell, Reading, Roffey, Snow and Turner.

pp. 26-27 Return, fair princess

pp. 45-47 Since the spring comes on

pp. 52-53 Fill me a bowl

pp. 64-65 How I have served

pp. 66-68 I little thought

pp. 72-77 When I drink my heart is possest

pp. 82-83 Go, perjur'd man

pp. 84-85 O love, that stronger art

1687⁶ / DM 95

Vinculum Societatis; or The Tie of Good Company, Being a choice Collection of the Newest Songs Now in use, with a Thorow-Bass to Each Song for the Harpsichord, Theorbo, or the Bass-Viol, Book I (London: Printed by F.Clark, T.Moore, and J.Heptinstall for John Carr and R.C. and are to be sold by John Carr and Sam. Scott. 1687).

Folio, 36p.

27 songs, by Ackroyde, Blow, Brown, Forcer, King, D.Purcell, H.Purcell, Shadwell, Snow, Tudway, and Anon.

pp. 25-27 Phyllis, I must may needs confess

p. 28 She, alas, whom all admired

p. 32 Could softening melting looks

pp. 33-36 Leave to him all your cares

1688⁶ / DM 96

The Banquet of Musick; or A Collection of the Newest and Best Songs Sung at Court and in Publick Theatres, With a Thorow-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ, Book I (London: Printed by E.Jones for Henry Playford, 1688).

Folio, 44p.

26 songs, by Ackroyde, Banister, Blow, Hart, Marsh, D.Purcell, H.Purcell, Roffey, Snow, and Anon.

p. 32 Though the town be destroy'd

1688⁷ / DM 97

The Banquet of Musick, Book II (London: Printed by E.Jones for Henry Playford, 1688).

Folio, 44p.

33 songs, by Ackroyde, Baptiste, Blow, Hart, King, Marsh, Pack, Pigett, D.Purcell, H.Purcell, Roffey, Snow and Anon.

p. 2 Grant me, ye gods

pp. 13-15 Eurydice, my fair

pp. 29-32 Why weeps Asteria

pp. 32-33 When from the old chaos

pp. 34-37 Come, Poetry and with you bring along

pp. 40-41 Will fair Panthea's cold disdain

(RISM refers to 6 Blow compositions but Day and Murrie list the above given 7.)

1689⁵ / DM 101

The Banquet of Music, Book III (London: Printed by E.Jones for Henry Playford 1689).

Folio, 25p.

22 songs, by Ackroyde, Barkhurst, Blow, Forcer, Hart, Overbury, D.Purcell, Roffey, and Anon.

pp. 6-7 Born with the vices

pp. 8-9 Bring my mistress

pp. 10 -11 Fairest work of happy nature

1691⁶ / DM 109

The Banquet of Musick, Book V (London: Printed by Edw.Jones and sold by Henry Playford and by Sam. Scott, 1691).

Folio, 26p.

20 songs, by Berenclow, Blow, Courteville, Damascene, Forcer, Gilbert, King, H.Purcell, Snow and Anon.

1691⁷ / DM 110

Vinculum Societatis, or the tie of good company: being a choice collection of the newest songs in use. With thorough bass to each song for the harpsichord, Theorbo, or Bass-Viol The Third book: With several Aires for the Flute or Violin (London: Printed by T.Moore and J.Heptinstall for John Carr, 1691).

Folio, 36p.

21 songs, by Ackroyde, Blow, Courteville, Damascene, Eccles, Farmer, King, Manchipp, Mountfort, H.Purcell, Snow, and Anon.

pp. 20-21 The world was hush'd

pp. 28-29 For honour and glory

1692 / DM 114 / B 2986, 2993

The Gentleman's Journal; or The Monthly Miscellany, by way of Letter to a Gentleman in the Country, Consisting of News, History, Philosophy, Poetry, Musick, Translations, &c., Vol. I (Ed. by P. Motteux: London; Printed and are to be sold by R. Baldwin [R.Parker], 1692).

Quarto

34 songs by, Ackroyde, Blow, Courteville, Damascene, Draghi, Dryden, Franck, Hart, King, Matteis, H.Purcell and anon.

Sept., pp. 27-28 Boasting fops

Oct., pp. 27-31 No more the dear

1693⁶ / DM 118

COMES AMORIS: or the *Companion of LOVE*. Being a Choice collection of the Newest songs now in use. With Thorow-Bass to each song for the Harpsichord, Theorbo,

or Bass-Viol. The Fourth Book. London, printed by J. Heptinstall, 1693.

Folio, 32 p.

25 songs by Biron, Blow, Courteville, Damascene, D'Urfey, Forcer, King, R.King, Mountfort, Purcell, H.Purcell, Snow, Staggin, Style, Turner, Wroth, and anon.

p.18 Boasting fops who court the fair

1693/ DM 119 / B 2995, 3001

The Gentleman's Journal; or The Monthly Miscellany, by way of Letter to a Gentleman in the Country, Consisting of News, History, Philosophy, Poetry, Musick, Translations, &c. Vol. II (London: Printed and sold by R.Parker and R.Baldwin, 1693).

Quarto

32 songs, by Ackroyde, Blow, Courteville, Damascene, Draghi, Drax, Franck, King, H.Purcell and Anon.

Feb., pp. 27-31 Thou flask once fill'd

Mar., pp. 97-100 You wrong me Sylvia (A Song.
The Words by M.L.M.)

1694/ DM 125 / B 3000

The Gentleman's Journal; or The Monthly Miscellany, by way of Letter to a Gentleman in the Country, Consisting of News, History, Philosophy, Poetry, Musick, Translations, &c., Vol. III (London: Printed for Henry Rhodes, 1694).

Quarto

22 songs, by Ackroyde, Blow, Courteville, Damascene, de la Sale, Eccles, Franck, King, H.Purcell.

July, pp. 209-12 You whom cruel Sylvia (A Song, the Words Fitted to the Tune by Mr M[otteux]).

1695⁷ / DM 131

Deliciae Musicae, Being a Collection of the Newest and Best Songs Sung at the Publick Theatres, Most of Them within the Compass of the Flute, with a Thorow-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ, Book I (London: Printed by J.Heptinstall for Henry Playford, 1695).

Folio, 23p.

11 songs, by Blow, Courteville, and H.Purcell.

pp 29-32 Whilst you vouchsafe

1695⁹ / DM 141

Three Elegies upon the Much Lamented Loss of Our Late and Most Gracious Queen Mary, the Words of the Two First by Mr Herbert, the Latter Out of the Oxford Verse, and Sett to Musick by Dr Blow and Mr Henry Purcell (London: Printed by J. Heptinstall for Henry Playford, 1695).

Folio, 18p.

3 songs, by Blow and H.Purcell.

pp. 3-7 No, Lesbia, no

1699⁴ / DM 174

Mercurius Musicus; or, The Monthly Collection of New Teaching Songs, Compos'd for the Theatres and Other Occasions, with a Thorow-Bass for the Harpsichord or Spinett, the Songs being Transpos'd for the Flute at the End of the Book (London: Printed by William Pearson for Henry Playford and J.Hare, 1699).

Oblong quarto.

65 songs, by Ackroyde, Barret, Berenclow, Blow, Church, Clarke, Courteville, Croft, Eccles, Finger, Frances, Gouge, Hall, King, Matteis, Morgan, D.Purcell, Richardson, Snow, Turner, Willis and Anon.

Jan., pp. 2-3 Farewell, my useless scrip

pp. 45-47 Ask not the cause

1699⁵ / DM 181

Twelve New Songs, with a Thorow-Bass to Each Song. Figur'd for the Organ, Harpsichord or the Theorbo, Chiefly to Encourage William Pearson's New London Character (London: Printed by and for William Pearson and sold by Mr Playford, Mr Scott, Mr Hair, Mr Hudgebutt, 1699.

Folio, 16p.

12 songs, by Ackroyde, Barrett, Blow, Church, Crofts, Courteville, Eccles, Nicola, Turner and Williams.

pp. 2-3 Philander do not think of arms

1699⁶ / DM 182

Wit and Mirth; or Pills to Purge Melancholy, Being a Collection of the Best Merry Ballads and Songs, Old and New, Fitted to All Humours, Having Each There Proper Tune for Either Voice or Instrument, Many of the Songs Being New Set., vol. I (Ed. By Thomas D'Urfey; London: Printed by Will. Pearson for Henry Playford, 1699; 2nd ed., 1705; 3rd ed., 1707; 4th ed. 1714).

Duodecimo, 220p.

197 songs and 5 poems, by Ackroyde, Berenclow, Blow, Church, Clarke, Eccles, Tollet and Anon.

pp. 16-17 If I live to be [grow] old

pp. 212-13 Weep, all ye nymphs

pp. 217-18 Fairest work of happy nature

1700/ DM 183/ B 2985

Amphion Anglicus, a Work of Many Compositions for One, Two, Three and Four Voices, with several Accompagnements of Instrumental Musick, and a Thorow-

Bass to Each Song; Figur'd for an Organ, Harpsichord, or Theorboe-Lute (London: Printed by William Pearson for the author and are to be sold at his house and by Henry Playford, 1700). All songs by John Blow.

Folio, 216p.

50 songs by Blow.

pp. 5-6 Why does my Laura

pp. 7-10 Happy the man

pp. 10-13 Of all the torments

pp. 14-19 When artists hit

pp. 20-24 Poor Caledon [Celadon]

pp. 52-31 Go, perjur'd man

pp. 32--39 Employ'd all the day

pp. 39-43 Lately on yonder swelling bush

pp. 44-45 Sabina has a thousand charms

pp. 46-47 Philander, do not think of arms

pp. 48-55 Why is Terpander

pp. 56-57 Clarona, lay aside your lute

pp. 58-61 Morpheus the humble god

pp. 62-63 Prithee die and set me free

pp. 68-74 And is my cavalier return'd

pp. 75-78 Come fill the glass

pp. 82-83 Tell me no more you love

p. 91 It is not that I love you less

pp. 92-100 Chloe found Amintas lying

pp. 101-4 What is't to us

pp. 104-7 O turn not those fine eyes

pp. 108-11 It grieves me when I see

pp. 111-14	If I my Celia could persuade	1700B (not in DM)
pp. 122-25	O, Nigrocella	Single sheets contained in a collection of <i>broad-sides</i> printed ca. 1700
pp. 125-29	Whilst on your neck	Go, perjurd maid
pp. 130-36	When I drink my heart is possesst	Go, perjurd man
pp. 137-45	To me you made a thousand vows	Philander, do not think of arms Thou flask once fill'd ('Exactly engraved by Tho. Cross')
pp. 145-46	If mighty wealth	1705 (not in DM)
pp. 158-59	Why, Flavia	<i>Thou flask once fill'd</i>
pp. 160-64	Shepherds, deck your crooks	Transpos'd for the flute (London: 1705?)
pp. 164-67	Why weeps Asteria?	
pp. 168-71	Oritha's bright eyes	1706/DM 210A
pp. 171-177	Whilst [as] on Septimius'	<i>Wit and Mirth, Vol. IV</i> (London: Printed by W. Pearson, 1706 and 1707; 2nd edition, 1709). 326p.
pp. 177-81	At looser hours	
pp. 182-87	Lysander, I persue in vain	pp. 192 And now the Duke's march
pp. 188-91	Go, perjurd maid	pp. 208-9 Church scruples and jars
pp. 191-97	Whence, Galatea	6.2.2. Later publications (printed after the composer's death in 1708)
pp. 197-205	O Venus, daughter	1714/DM 228
1700A/DM 188		<i>Wit and Mirth, Vol. V</i> (London: Printed by William Pearson and sold by John Young, 1714). 348p.
<i>Wit and mirth, Vol. II</i> (London: Printed by William Pearson for Henry Playford, 1700. 2nd. edition 1707, 3rd ed., 1712).		pp. 230-31 Boasting fops
Duodecimo, 324p.		
170 songs and 8 poems, by Ackroyde, Blow, Draghi, Hart, King, Leveridge, Pack, Tenoe and Anon.		1719 / DM 232-234
p. 61 All my past life		<i>Songs Compleat, Pleasant, and Divertive, Set to Musick by Dr John Blow, and Mr Henry Purcell, and Other Excellent Masters of the Town</i> [also published with an alternative title-page as a new edition of <i>Wit and Mirth; or, Pills to</i>
pp. 296-97 Why does the morn		

Purge Melancholy] (London: Printed by W.Pearson for J.Tonson, 1719).

Vol. I pp. 86-87 Church scruples
and jars (tune only)

Vol. II pp. 36-37 We all to
conqu'ring beauty bow (tune only)

pp. 178-81 Stubborn church
division (tune only)

Vol. III pp. 16-17 If I live to be
[grow] old

pp. 212-13 Weep, all ye
nymphs

pp. 206-8 Fairest work of
happy nature

Vol. IV pp. 238 -39 Why does the
morn

p. 306 All my past life

1720/ DM 242

Wit and Mirth, Vol. VI (London: Printed by W.Pearson for J.Tonson, 1720). 372p.

p. 314 Boasting fops who court the fair (tune only)

1742

Harmonia Anglicana, a Collection of Two, Three, and our Part Songs...to Which Are Added Some Choice Dialogues (London: Printed for and sold by John Simpson, 1742?) 89p.

p. 69 Go, perjur'd man

1744

Thesaurus Musicus, a Collection of Two, Three, and Four Part Songs. Which Are Added Some Choice Dialogues set to Musick by the Most Eminent Masters, Viz. Dr Blow, H.Purcell, Handel, Dr Green, D.Purcell, Eccles, Weldon, Leveridge, Lampe, Carey, &c, vol. I (London: J.Simpson, 1744) 77p.

p. 69 Go, perjur'd man

1746

Thesaurus Musicus, Vol. II (London: J.Simpson, 1746).

p. 48 Go, perjur'd maid

1763

Social Harmony, a Collection of Songs and Catches in Two, Three and Four Parts. (London: Thomas Hale, 1763; 3rd ed. 1775).

Songs:

pp. 32-25 Go, perjur'd man

pp. 36-39 Go, perjur'd maid

1770

A Collection of Songs for Two and Three voices (London: John Johnson, ca.1760) 67p.

p. 25 Go, perjur'd man

pp. 26-27 Go, perjur'd maid

1783

A Select Collection of English Songs (1st ed. by Joseph Ritson; London: Printed for J. Johnson, 1783; 2nd ed., 1813) 3 vols.

1 p. 183 We all to conqu'ring
beauty bow

pp. 236-37 All my past life is mine
no more

11 pp. 109-10 If I live to be[grow] old

Tunes to the above in Vol. III

1810

Appolonion Harmony, a Collection of Scarce and Celebrated Glees, Catches, Madrigals, Rounds & canons... Most of Which Are Sung at the Noblemen's Catch-Club, Theatres & Public-Gardens, the Words Consistent with Female Delicacy (London: Printed at Button & Whittaker's, ca. 1810). 5 vols.

1 pp. 27-29 Go, perjur'd man

1812

Musica Antiqua, a Selection of Music of This and Other Countries from the Commencement of the Twelfth to the Beginning of the Eighteenth Century (Ed. by S. Smith; London: Printed and sold by Preston, 1812). 2 vols. in 1.

pp. 188-189 If mighty wealth

1818

Social Harmony, a Collection of the Most Esteemed & Celebrated Glees, Canzonetts, Rounds, Canons, & c (London: Published by Jones & Co., 1818). 344 p.

pp. 103-5 Go, perjur'd man

1847

The Self Banished: Song, written by E. Waller (arr. by M. Rophino Lacy; London: 1847) fol.

It is not that I love you less

1847A

The Ancient Vocal Music of England (Ed. by E.F. Rimbault; London: Novello, 1847).

no.9 It is not that I love you less

1871

Fifty-Eight English Songs by Composers Chiefly of the Seventeenth and Eighteenth Centuries (Ed. by J.P. Hullah; Augener, 1871) 146p.

p. 11 It is not that I love you less

1874

The Self-banished. (No. 4274 of the 'Musical Banquet') (London, 1874) fol.

1884

It is not That I Love you Less (Arr. by Hullah in F; also arr. by Lacy in E; London: Augener, ca. 1884).

1888

The Songs of England, a Collection of 281 English Melodies (Ed. with new symphs. and accs. by J.L.Hatton and J.E.Fening; London: Boosey, 1888, etc.). 3 vols.

III pp. 242-44 It is not that I love you less

1890

Standard English Songs (Ed. by W.A.Barrett, with accs. by Dr Stainer, Dr Martin, Mr Henry Gadsby, Mr A.J.Caldicott, Mr Burnham Horner, Mr Joseph Barnby, and the Editor: London; Augener, ca. 1890)

p. 9 All my past life

1891

The Self-Banished (arr. by S.O. Lloyd, London: Early English Musical Magazine, 1891). fol.

It is not that I love you less

1897

Five Old Songs (ed. Sir A.(Somervell) London, 1897)

no. 3 It is not that I love you less (The Self-Banished)

1900

Six songs selected from the Amphion Anglicus 1700 (Arr. with piano acc. by G.E.P. Arkwright; London: Joseph Williams, 1900). 34p (The Old English Edition, Vol. XXIII).

pp. 1-7 O, Nigrocella

pp. 8-11 Why, Flavia

pp. 16-17 It is not that I love you less

pp. 18-25 What is't to us

pp. 26-34 Shepherds, deck your crooks

1901

The Minstrelsy of England (Ed. by A Moffat and F.Kidson; London: Bayley and Ferguson, 1901) 320p.

p. 17 We all to conqu'ring beauty bow

1905

The Minstrelsy of England (ed. by F.Duncan; London: Augener, 1905-9).

2 vols.

Vol. I All my past life is mine no more

Vol. 11 Since the spring comes on

1906

The Self-banished, Old Song with and accompaniment (A.Somervell; London and New York: Boosey, 1906) folio.

It is not that I love you less

1907

The Self-banished (Ed. by Oswald; London: A.Lengnicsk, 1907)

It is not that I love you less

1909

The Self-Banished, Song for Contralto or Baritone (Ed. with symphs. and acc. by W.H.Cummings; London: Novello, Ltd., 1901).

It is not that I love you less

1909A

Orpheus and Euridice (A Dialogue for soprano and Bass, ed., and acc. by W.H.Cummings; London: Novello, 1909).

Euridice, my fair

1909B

True Constancy (Song, the poetry by the Earl of Rochester, ed., with Symphony and Accompaniment, by W.H.Cummings; London, 1909).

All my past life

1910

English Melodies from the 13th to the 18th Century (Ed. by Vincent Jackson; London: Dent, 1910). 209p.

p. 145 It is not that I love you less

1915

Reliquary of English Song (ed. by E.H.Potter; New York: G.Schirmer, 1915-16) 2 vols.

1. pp. 76-77 It is not that I love you less

1920

The Grove (Song) (ed. by A.Bernard, W.Rogers, London, 1920).

1924

Bass Songs (London: Boosey, 1924), Vol. II.

pp. 138-40 It is not that I love you less

1928

The Self-banished (arr. by H.Willan; London and Oakville: F.Harris, 1928). Song of the British Isles, No.22)

1929

An Anthology of Song (Ed. by John Harrison; London: O.U.P., 1929) 169p.

pp. 111-12 It is not that I love you less

1930

The Self-Banished (arr. with piano acc. by W.G. Whittaker; London: O.U.P., 1930) 2p. (The Oxford Choral Songs from the Old Masters, no.1481)

It is not that I love you less

1932

The songs of John Dryden (ed. C.L.Day; Cambridge: Harvard University Press, 1932). 199p.

p. 103 Ask not the cause

1933

The songs of Thomas D'Urfey (ed. C.L.Day; Cambridge: Harvard University Press, 1933) 168p.

p. 82 Born with the vices (Words only)

pp. 82-82 We all to conqu'ring beauty bow

1936

The Self-banished (arr. for Chorus of Men's voices by A. Williams; London: Curwen, 1936) (The Apollo Club No. 724).

1936A

The Self-banished. (For mixed voices, unaccompanied; arr. by G. Shaw; London: Boosey, 1936), (Boosey's Modern Festival Series, no. 472).

1937

Shepherds, deck your crooks (Arr. with piano acc. by W.G. Whittaker; London: O.U.P., 1937). (The Oxford Choral Songs from the old Masters, no. 1636). 5p.

1938

Three Songs from the Amphion Anglicus (ed. A. Lewis: Paris: Lyrebird Press, Book no. 6, 1938) p. 32.

Clarona, lay aside your lute

Sabina has a thousand charms

1939

The self-banished (arr. for SATB by S. Liddle; London: Stainer & Bell, 1939) (Choral Library, no. 320).

1960

Shepherds deck your crooks (For soprano or tenor solo, chorus (SAB) and piano (Harpsichord), etc.; Ed. with realization of the figured bass by Walter Bergmann; London: Schott, 1960), 8p.

1960A

Tell me no more you love (ed. with realization of the figured-bass by Michael Tippett and Walter Bergmann; London: Schott, 1960) (Voice and Keyboard no. 25), 4p.

1961

The Self-banished (Ed. with realization of the basso-continuo by Michael Tippett and Walter Bergmann; London: Schott, 1961). Voice and Keyboard no. 24), 3p.

1962

If I my Celia could persuade (Ed. with realization of the figured bass by Michael Tippett and Walter Bergmann; London: Schott, 1962). Eng. and Ger. 7p.

1965

Amphion Anglicus (London: 1700 ed. in *Monuments of Music and Music in Literature in Facsimile*, 1965).

1968

The Self-banished (Minuet. arr. for cello trio by Peter Fox; Cornelius Editions: Street, 1968), (Part of 'Cornelius easy Cello Ensembles').

1979

John Blow; Ten songs for high Voice : (ed., Michael Pilkington; London: Stainer & Bell: New York, 1979). 32p

- no 1. Tell me no more
- no 2. Grant me, ye gods
- no 3. Clarona, lay aside your lute
- no 4. Boasting fops who court the fair
- no 5. We all to conqu'ring beauty bow
- no 6. It is not that I love you less
- no 7. Fain would I, Chloris, ere I die
- no 8. Philander , do not think of arms
- no 9. What is't to us?
- no 10. Of all the torments

6.3. Table of song publications and reference/resource numbers

MG	TITLE	POET	D&M	RISM	MSS	Later PUBL	Shaw	Wood
1	Alexis, dear Alexis	Flatman	68	1684 ³	<i>Lbl Add 29397</i> <i>Lbl Add 33234</i> <i>Lbl Add 33235</i>		2	2
2	All my past life		78	1685 ⁵		1719 1783 1890 1905 1909B 1926	3	3
3	Amintor on a riverside		59	1683 ⁵			5	4
4	And is my cavalier retur' d? *		183	B2985			7	5
5	And now the Duke's march		133 210A 242	1695 ¹⁰			8	-
6	As Celadon and Chloris		48	1679 ⁷			12	6
7	Ask not the cause why the sullen spring	Dryden	174	1699 ⁴		1932	13	7
8	As on his deathbed gasping Strephon lay	Flatman	55	1681 ⁴			14	8
9	As[Whilst] on Septimius' panting breast *	Cowley	78 183	1685 ⁵ B2985	<i>Lbl Add 221100</i> <i>Lbl Add 33287</i> MUMS 120		115	9
10	At looser hours in the shade *		183	B2985			15	10
11	Boasting fops who court the fair	Motteux	114 118 228	-		1714 1720 1979	17	11
12	Born with the vices of my kind	D'Urfey	101	1689 ⁵		1933	18	12
13	Bring my mistress		101	1689 ⁵			19	13
14	Chloe found Amintas *	Dryden	183	B2985			20	14
15	Church scruples and jars	D'urfey	201A 231	-		1719	21	15
16	Clarinda's heart is still the same				MUMS 118		-	16
17	Clarona, lay aside your lute *		183	B2985		1938 1979	22	17
18	Come, fill the glass *		183	B2985			23	18
19	Come, Poetry, and with you bring	Cowley	97	1688 ⁷	<i>Lbl Add 33234</i> Ch.Ch 350		24	19
20	Could softening, melting looks prevail		95	1687 ⁶ 1688 ⁷			25	20
21	Draw out the minutes twice as long		59 65	1683 ⁵	<i>Lbl Add 19759</i> MUMS 118		26	21
22	Employ' d all the day in public affairs *		183	B2985			27	22
23	Euridice, my fair	Flatman	97	1688 ⁷	<i>Lbl Add 14399</i>	1909A	29	23

24	Fain would I, Chloris ere I die		59	1683 ⁵		1979	30	24
25	Fair Lady, so strong are the charms		46 48	1678 ⁴ 1679 ⁷			32	26
26	Fairest work of happy nature		101 182	1689 ⁵ 1699 ⁶		1719	31	25
27	Fair nymph, that to the wanton winds		-	-	<i>Lbl Add 22100</i> <i>Ch.Ch.23</i>		33	28
28	Farewell, my useless scrip		174	1699 ⁴			34	28
29	Fill me a bowl, a mighty bowl	Oldham	94	1687 ⁵			35	29
30	For honour and glory		110	1691 ⁷			36	30
31	Go, perjur'd maid *		183	B2985		1746 1763 1770	37	31
32	Go, perjur'd man *	Herrick	59 94 183	1683 ⁵ 1687 ⁵ B2985	<i>Lbl Add 22099</i> <i>Lbl Add 22100</i> <i>Lbl Add 30382</i> <i>Lbl Add 33234</i> <i>Lbl Add 33235</i> <i>Lbl Add 33287</i>	1742 1744 1763 1770 1810 1818	38	32
33	Grant me, ye gods, the life I love	Cowley	97	1688 ⁷		1979	39	33
34	Great Queen of Love, behold		-	-	<i>Lbl Add 14399</i>		40	35
35	Happy the man who, languishing *		183	B2985	<i>Lbl Add 31457</i>		41	35
35a	Ah me! undone		-	-	<i>Lbl Add 31457</i>		1	1
36	How I have serv'd	Salis- bury	94	1687 ⁵	<i>Lbl Add 14399</i> <i>Ch Ch 350</i>		46	36
37	If I live to be[grow] old	W.Pope	78	1685 ⁵ 1686 ⁴ 1699 ⁶		1719 1783	47	37
38	If I my Celia could persuade *	Ethe- rege	183	B2985		1962	48	38
39	If mighty wealth *		86 18	1685 ³ B2985		1812	49	39
40	I little thought	Cowley	94	1687 ⁵			50	40
41	Illustrious day, what glory canst thou boast		-	-	<i>Lbl Add 22100</i> <i>CkcRowe 22</i>		-	41
42	I'll tell thee, Celia		55	1681 ⁴	<i>Lbl Add 19759</i> <i>Lbl Add 29397</i>		51	42
43	In Ceasar all the joint perfections meet		-	-	<i>Ge R.d. 47</i>		-	43
44	In vain, brisk God of Love		59	1683 ⁵	<i>Lbl Add 19759</i> <i>Lbl Add 29397</i> <i>Lbl Add 33234</i> <i>MUMS 118</i>		52	44
45	It grieves me when I see what fate *		183	B2985			53	45
46	It is not that I love you	Waller	183	B2985		1852	54	46

	less *					1871 1884 1888 1900 1909 1910 1915 1924 1929 1930 1979		
47	Lately on yonder swelling bush *	Waller	183	B2985			55	47
48	Leave to him all our cares		95	1687 ⁶			56	48
49	Let equipage and dress despair	Ethe- rege	59	1683 ⁵			57	49
50	Let us drink to the well-wishers[willers]		73	1685 ⁴	MUMS 118		58	50
51	Long by disdain has Celia strove •	Ousley	78	1685 ⁵			59	51
52	Lovely Selina •	Lee	59	1683 ⁵	<i>Lbl</i> Add 29397 <i>Lbl</i> Add 33234 MUMS 118		61	52
53	Lysander, I persue in vain *		183	B2985			62	53
54	Mighty Sir, 'tis you alone		-	-	<i>Lbl</i> Add 19759		65	55
55	Morpheus, the humble god *	Denham	183	B2985			66	56
56	No, Lesbia, no, you ask in vain	Herbert?	141	1695 ⁹			67	57
57	No, Lucinda, I swear		-	-	<i>Lbl</i> Add.33239 Ch.Ch.1215 MUMS 118		68	58
58	No more the dear, the lovely nymph	Motteux	114	-			69	59
59	Of all the torments *	Walsh	183	B2985		1979	70	60
60	O love, that stronger is than wine	Ousley	94	1687 ⁵			71	61
61	O, Nigrocella *	Herbert?	109 183	1691 ⁶ B2985	<i>Lbl</i> Add 33234 Eg 2960	1900	73	62
62	Orethea's bright eyes *		183	B2985			74	63
63	O, turn not those fine eyes *		183	B2985			77	64
64	O Venus, daughter of the mighty Jove *		183	B2985	<i>Lbl</i> Add 32099		78	65
65	Philander, do not think of arms *		181 183	1699 ⁵ B2985	<i>Lbl</i> Add 22099 Ch Ch 389	1700B 1979	83	66
66	Phyllis[Phillis] accept a broken heart		59	1683 ⁵	MUMS 118		82	67
67	Phyllis[Phillis], I must needs confess		95	1687 ⁶			83	68

68	Pleasures by angels unenjoy'd		78	1685 ⁵			84	69
69	Poor Celadon, he sighs in vain *		183	B2985			85	70
70	Poor Mariana, long in vain		55	1681 ⁴	MUMS 118		-	71
71	Prithee die, and set me free *	Denham	183	B2985			86	72
72	Return, fair Princess of the blooming year		94	1687 ⁵			87	73
73	Sabina has a thousand charms *		183	B2985	<i>Lbl Add 22099</i>	1938	88	74
74	Shall all ye buds		-	-	<i>Lbl Add 19759</i> <i>Lbl Add 22100</i> <i>Lbl 33235</i>		89	75
75	She alas, whom all admir'd, is dead		95	1687 ⁶			90	76
76	Shepherds, deck your crooks *		183	B2985		1900 1937	91	77
77	Shot from Orinda's bright eyes		78	1685 ⁵			92	78
78	Since the Spring comes on		94	1687 ⁵		1905	93	79
79	Stay, gentle Echo		68	1684 ³	<i>Lbl Add 14399</i>		95	80
80	Strife, hurry and noise		79	1685 ⁶	<i>Lbl Add 19759</i> MUMS 118		96	81
81	Stubborn church division •	D'Urfey	232	-		1719	97	82
82	Tell me no more you love *		183	B2985		1960 1979	98	83
83	Tell my Strephon that I die •	Tate	59	1683 ⁵			99	84
84	The great Augustus like the glorious sun •	D'Urfey	64	1683 ⁶			100	85
85	The world was hush'd	D'Urfey	110	1691 ⁷			101	86
86	Thou flask once fill'd with glorious red •	Howard	119				103	87
87	Though the[our] town be destroy'd	D'Urfey	96	1688 ⁶	<i>Lbl Add 29397</i> <i>Lbl Add 33234</i>		96	103
88	Tir'd with destroying		-	-	<i>Lbl Add 14399</i>		-	104
89	'Tis not my lady's face	Brome (?)	48	1679 ⁷			105	90
90	To me you made a thousand vows *•	Gould	183	B2985			106	91
91	Vain are thy charms, fair creature		85	1686 ⁴			107	92
92	We all to conqu'ring beauty bow	D'Urfey	80 232	1685 ⁷		1719 1979	108	93
93	Weep, all ye nymphs •	Lee	178	1685 ⁵			109	94
94	What is't to us who guides the state? *•	Howe	183	B2985		1900 1979	110	95
95	When artists hit on lucky thoughts *		183	B2985			111	96

96	Whence, Galatea, why so gay? *		183	B2985		112	97
97	When from old chaos		97	1688 ⁷		113	98
98	When I drink my heart is possesst *	Howard	94 183	1687 ⁵ B2985		114	99
99	Whilst on your neck no rival boy *		183	B2985		116	100
100	Whilst our peaceful flocks		-	-	MUMS 118	-	101
101	Whilst you vouchafe your thoughts to breathe		131	1695 ⁷		171	102
102	Why does my Laura shun me ? *		183	B2985		118	103
103	Why does the morning blushes rise?	D'Urfey	59?	1683 ⁵	MUMS 118	119	104
104	Why, Flavia, why so wanton still? *		183	B2985	1900	120	105
105	Why is Terpander pensive grown? *		183	B2985		121	106
106	Why weeps Asteria? *	Herbert	97 183	1688 ⁷ B2985		122	107
107	Will fair Panthea's cold disdain		97	1688 ⁷		123	108
108	You, whom cruel Sylvia charms	Motteux (MLM)	128	-		124	109
109	You wrong me, Sylvia, when you cry	Motteux	119	-		125	110

MG Marie Grobler – edition number

D&M Day and Murrie (1940) catalogue number

RISM *Recueils Imprimés* number

MSS Existing manuscripts

Later PUBL Posthumous publications

Shaw Catalogue numbers according to Watkins Shaw's song list in the *New Grove* (1980)

Wood Catalogue numbers according to Bruce Wood's song list in the 2nd ed. of *New Grove*

***** Songs published in *Amphion Anglicus* (1700)

• Theatre songs

6.4. Systematic index of John Blow's secular songs

The bold numbers indicate the primary source used in this thesis for solo voice, unless otherwise indicated)

Alexis, dear Alexis

[*A pastoral Elegy on the Death of a Lovely Boy*]
(Thomas Flatman 1637-88)

Lbl Add.29397, 33234, 33235

1684³

All my past life

[*Love and Life* from 'The True Constancy']

(John Wilmont, Earl of Rochester 1648-80)

1685⁶, 1700⁴ 1719, 1783, 1890, 1905, 1909B, 1926

Amintor on a riverside

1683⁵

And is my cavalier return'd?

1700

And now the Duke's march

(The Duke of Gloucester's March)

1695¹⁰

As Celadon and Chloris

1679⁷

Ask not the cause why the sullen spring

[Song to a Fair young Lady going Out of the Town in the Spring]

(John Dryden 1631-1700)

1699⁴, 1932

As on his deathbed gasping Strephon lay

[A pastoral Elegy on the Earl of Rochester] (Thomas Flatman 1635-88)

1681⁴

As [whilst] on Septimius' panting breast

(Abraham Cowley 1618-67)

2vv, 2vn, bc

Lbl Add.22100, 33287; MU MS 120,

1685⁶, **1700**

*The same, without violins

Lbl Add.14399, 29397, 33234

At looser hours in the shade

(Horace to his lute)

1700

Boasting fops who court the fair

(P.A. Motteux 1663-1718)

GJ, Sept.1692, 1696, 1714, 1720, 1979

Born with the vices of my kind

['To Cynthia']

(Thomas D'Urfey 1653-1723)

1689⁵, 1933

Bring my mistress

1689⁵

Chloe found Amintas

Rondelay, words by John Dryden

(Thomas D'Urfey 1653-1723)

3vv

1700

Church scruples and jars

[On the Affairs Abroad and King Williams Expedition]

(Thomas D'Urfey, 1653-1723)

1706, **1719**

Clarinda's heart is still the same

MU MS 118

Clarona, lay aside your lute

1700, 1938, 1979

Come, fill the glass

[A Song in Imitation of Anacreon]

2vv

1700

Come, Poetry, and with you bring along

[An Ode for Her Majesty, Queen to King Charles]

(Abraham Cowley 1618-67)

3vv

Lbl Add. 33234, Ch.Ch. 350

1688⁷

Could softening, melting looks prevail

1687⁶, 1688⁷

Draw out the [thy] minutes twice as long

Lbl Add.19759, MU MS 118, 1683⁵

Employ'd all the day still in public affairs

[Song for the Music Society]

2vv

1700

Euridice, my fair

[A Dialogue between Orpheus and Euridice]

(Thomas Flatman 1637-88)

2vv

Lbl Add. 14399

1688⁷, 1699⁶, 1909²

Fain would I, Chloris, ere I die

1683⁵, 1979

Fair Lady, so strong are the charms

1678⁴, 1679⁷

Fairest work of happy nature

1689⁵, 1699⁶, 1719

Fair nymph, that to the wanton winds

3vv

Lbl Add. 22100, *Ch.Ch Mus.* 23

Farewell, my useless scrip

[The parting, a Pastoral by a Lady]

1699⁴

Fill [Make] me a bowl, a mighty bowl

'The Cup, An ode of Anacreon, Praphras' d'

(John Oldham 1653-83)

1687⁵

For honour and glory the soldier prepares

1691⁷

Go, perjur'd maid

2vv

1700; 1700B, 1746, 1763, 1770

Go, perjur'd man

(Robert Herrick 1591-1674)

2vv, 2vn, bc

Lbl Add. 22099, 22100, 30382, 33234, 33235, 33287

Ch.Ch. 23, 628

1700

*The same, without violins

Lbl Add. 19759 (S. only), 31455

Bodl. Mus.c. 26, *Bodl.Sch.c.* 96, e.450

Ch.Ch. 527, MU MS 118, 120, DLC M.1522

1683⁵, 1687⁵; 1700B, 1742, 1744, 1763, 1770 1810, 1818

Grant me, ye gods, the life I love

(Abraham Cowley 1617-67)

1688⁷, 1979

Great Queen of Love, behold

[*A Dialogue between Cupid and Venus*],

3vv

Lbl Add.14399

Happy the man, who languishing

[*Sappho to the goddess of Beauty, Address'd to the Duchess of Grafton*]

1700

[Ah me! undone (excerpt from *Happy the man who languishing doe sit 'Sappho to the Goddess of Beauty; Adress'd to the Duchess of Grafton'*)

Lbl Add 31457 (Tune only), 1700]

How I have serv'd

('Colonel' Salisbury)

(Robert Cecil, Earl of Salisbury 1536-1612)?

with Chorus a 3

Lbl Add. 14399, Ch.Ch. 350

1687⁵

If I live to be [grow] old

('The Wish')

(Walter Pope d.1714)

1685⁵, 1686⁴, 1699⁶, 1719, 1783

If I my Celia could persuade

(George Etherege 1635?-91)

2vv

1700, 1962

If mighty wealth

MU MS 120, DLC

1685³, 1700, 1812

I little thought

(Abraham Cowley 1618-67)

1687⁵

Illustrious day, what glory canst thou boast

[*A Song for ye Queen's Birthday*]

Lbl Add. 22100, Ckc Rowe 22

I'll tell thee, my Celia [Sylvia]

Lbl Add. 19759; 29397

1681⁴

In Caesar all the joint [ye joynt] perfections meet

Ge R.d.47

In vain, brisk God of Love

(S or SB)

Lbl Add. 19759, 29397, 33234, **MU MS 118**

1683⁵

It grieves me when I see what fate

with lvn

1700

It is not that I love you less

(*The Self-Banish*)

(Edmund Waller 1605-187)

1700, 1852, 1871, 1884, 1888, 1900, 1909, 1910,
1915, 1924, 1929, 1930, 1979

Lately on yonder swelling bush

(*The Bud*)

(Edmund Waller 1605-87)

2vv

1700

Leave to him all our cares

1687⁶

Let equipage and dress despair

[*'A Song on the Court Game Basset'*]

(George Etherege 1635?-91)

1683⁵

Let us drink to the well-wishers [willers]

2vv

1685⁴, **MU MS 118**

Long by disdain has Celia strove

Sung in *The Lucky Chance* (Aphra Behn)

(*'Colonel' Ousley?*)

2vv

1685⁵

Lovely [lonely] Selina

Sung in the *Princess of Cleve*

(Nathaniel Lee 1651-92)

Lbl Add. **29397**, 33234, **MU MS 118**

1683⁵

Lysander I persue in vain

(*A Mad Song*)

1700

Mighty Sir, 'tis you alone

[Song on the king's birthday]

Lbl Add. 19759

Morpheus, the humble god

(Sir John Denham 1615-69)

2vv

1700

No, Lesbia, no, you ask in vain

['The Queen's Epicedium']

(Henry Herbert 1654-1709)?

1695⁹

No, Lucinda, I swear

3vv

Lbl Add. 30933, 33239

Ch.Ch. 1215, **MU MS 118**

Och Mus. 1215

No more the dear, the lovely nymph

(Peter A. Motteux 1663-1718)

GJ, Oct. **1692**

Of all the torments

(William Walsh 1663-1708)

1700, 1979

O love, that stronger art than wine

Sung in *The lucky Chance* (Aphra Behn)

('Colonel' Ousley?).

1687⁵

O, Nigrocella

[*The fair lover and his black mistress*]

(Henry Herbert 1654-1709)?

Lbl Add. 33234, Eg. 2960

1691⁶, **1700, 1900**

Orethea's [Oritheia] bright eyes

2vv

1700

O, turn not those fine eyes away

1700

O Venus, daughter of the mighty Jove

[*Sappho to the Goddess of Love*]

Lbl Add. 32099

1700

Philander, do not think of arms

(Myrtilla to Philander, designing for Flanders)

Lbl Add. 22099, Ch.Ch. 389

1699⁵, 1700, 1700B, 1979

Phyllis [Phyllis], accept a broken [stubborn] heart

MU MS 118

1683⁵

Phyllis [Phyllis], I must my needs confess

1687⁶

Pleasures by angels unenjoy'd

1685⁵

Poor Caledon [Celadon], he sighs in vain

(Loving above himself)

2vn, bc

1700

Poor Mariana, long in vain

Lbl Add. 19759

MU MS 118

1681⁴

Prithee die, and set me free

[Kellsea Coom]

(Sir John Denham 1615-69)

2vv

1700

Return, fair Princess of the blooming year

1687⁵

Sabina has a thousand charms

A love song

Lbl Add. 22099, 1700, 1938

Shall all the buds

2vv, chorus

Lbl Add. 19759 (S. only), *Lbl Add.* 22100, 33235

She, alas, whom all admir'd, is dead

1687⁶

Shepherds, deck your crooks

3vv

1700, 1900

*The same, without chorus

1937

Shot from Orinda's brighter eyes

1685⁵

Since the Spring comes on

A pastoral song

1687⁵, 1905

Stay, gentle Echo

(A Dialogue between Philander and Echo)

2vv

Lbl Add 14399

1684³

Strife, hurry, and noise

Lbl Add. 19759, MU MS 118

1685⁶

Stubborn church division

Sung in *'The Royalist'*

(Thomas D'Urfey 1553-1723)

chorus a2

1719A

Tell me no more you love

1700, 1960, 1979

Tell my Strephon that I die

Sung in *The Loyal General*

(Nahum Tate 1652-1715)

1683⁵

The great Augustus like the glorious sun

chorus a2

Sung in *The Royalist*

(Thomas D'Urfey 1653-1723)

1683⁶

The world was hush'd

(Thomas D'Urfey 1653-1723)

1691⁷

Thou flask once fill'd with glorious red

Sung in *The Committee*

(Sir Robert Howard 1626-98)

1700B GJ Feb. 1693

Though the [our] town be destroy'd

(Thomas D'Urfey 1653-1723)

Lbl Add. 29397, 33234

1688⁶

Tir'd with destroying

Lbl Add. 14399

'Tis not my lady's face

(A. Richard Brome d.1652)?

1679⁷

To me you [y've] made a thousand vows

(*A Pastoral Dialogue between a Man and His Wife*)

2vv

Sung in *The Rival Sisters*

(Robert Gould d.1695?)

1700

Vain are thy charms, fair creature

1686⁴

We all to conqu'ring beauty bow

(*The Perfection; A new Song to the Duchess of Grafton*)

(Thomas D'Urfey 1653-1723)

1685⁷, 1719A, 1979

Weep, all ye nymphs

Sung in *The Princess of Cleve*

(Nathaniel Lee 1651-92)

1685⁵, 1699⁶ (S.solo only), 1719 (S.solo only)

What is't to us who guides the state?

An Ode in Imitation of Quid Bellicocus Cantaber Sung
in *The History of Adolphus*

(John Grubham Howe 1657-1722)

1700, 1900, 1979

When artists hit on lucky thoughts

(*On the Excellency of Mrs Hunt's Voice and Manner
of Singing*)

2vv

1700

Whence, Galatea, why so gay?

(*A Pastoral Dialogue Complaining the Princess's
[Anne's] Birth-day Was Not Celebrated, Feb. 1698*)

2vv

1700

When from the chaos

Ch.Ch. 350

1688⁷

When I drink my heart is possesst

(Robert Howard 1626-98)

2vv

1687⁵, **1700**

Whilst on your neck no rival boy

(A dialogue between Horace and Lydia;

Hor, Lib, 3 Ode 9)

2vv

1700

Whilst our peaceful flocks

2vv

MU MS 118

Whilst you vouchsafe your thoughts to breathe

1695⁷

Why does my Laura shun me?

(The Grove)

1700

Why does the morn blushes rise?

(Thomas D'Urfey 1653-1723)

1683⁵, MU MS 118

Why, Flavia, why so wanton still?

(Flavia grown old)

1700, 1900

Why is Terpander pensive grown?

*(A Dialogue between Philander and Terpander upon
the Burning of White-Hall Chappel, 1698) 2vv*

1700

Why weeps Asteria?

(Henry Herbert 1654-1709)?

1688⁷, **1700**

Will fair Panthea's cold disdain

2vv

1688⁷

You, whom cruel Sylvia charms

(Peter A.Motteux 1663-1718)

GJ, July 1694

You wrong me, Sylvia, when you cry

(‘M.L.M.’) Peter A.Motteux 1663-1718)?

GJ, July 1693

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7.3. Interviews

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